THE NEW YORK DRAMATIC MIRROR

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JAMES ALDRICH LIBBEY.

AT THE THEATRES.

Casino.—Vaudeville and Ballet.

The new order of amusement at the Casino was inaugurated on Monday evening. The house had been sold several days before the opening, and, of course, the audience was a large one.

In the attending throng were many habitual first-event spectators, many who had loyally followed the fortunes of the house under its original method; and no small number of those who were well used to vaudeville. The last-named class revealed themselves by more or less eccentric signs of approval, and by audible tokens of impatience with which they punctuated waits that are filled in by the more conventional without demonstrations of weariness.

The performance, which lasted until midnight, was opened by vaudeville, which was followed by a ballet. Then there was another series of specialty acts, and a second ballet closed the entertainment.

The vaudeville performers, in their order, were Binns and Burns, in musical specialties; Lizzie Derious Daly in character song and dance; La Granadina, the Spanish dancer; R. M. Carroll, Sr., who sang and danced in the dusty dress of a hod carrier; Mons. Pongorilla, called "the monkey man," who displayed astonishing skill in acts that are not particularly simianesque; the Braatz Sisters, one of whom performed quite remarkable equilibristic feats on the tight-rope; the Bonitas in a musical specialty; Mlle. Fougère in chansonettes; Mlle. Mantalim, with performing doves on a slack-wire; the acrobatic De Veres, and the Braatz Sisters again in a contortion act on a pedestal.

Everything that was new was well received.

The ballets introduce Signorina Adelina Sozo and Mlle. Elena Salmoiraghi, both very artistic dancers. The latter was applauded at Eldorado all Summer. Many stately young women are also shown in attire that does not wholly conceal their contours.

The first ballet is entitled Chione, and illustrates the love of the South wind for the daughter of Boreas. It is made up of pretty tableaux, interspersed with graceful dances and groupings, and closes with a transformation of Boreas' frigid domain into a tropical kingdom.

The second ballet, The Orange Blossoms, is a pastoral of pretty conception. Leon Espinosa, the inventor of both, deserves credit for his artistic ingenuity. The scenic features are excellent.

On the whole, the Casino entertainment may be called a success. Its long period gives the ticket holder who sits through it much for his money, while the show at any stage will interest the casual comer.

The Casino has been made more beautiful by the changes in its interior, while every change will contribute to the purposes of the new entertainment. A "crystal promenade" has been made at the rear of the orchestra floor for the use of occupants of the seats and boxes in that part of the house. The front of this room, facing the auditorium, presents a solid face of plate glass, and the wall is lined with mirrors. Under the many lights shed upon the room the effect is very brilliant. The colors and tones of the original decoration of the house have been followed in the new work. Tables, chairs and settees are scattered about the promenade, where ices and light refreshments are served. By means of the mirrors, those casually seated here may view the performance on the stage by reflection. Plants, shrubs and flowers give the buffet floor a winter garden aspect. In the arches around the front seven boxes have been built, and from these the stage performance may be viewed. Smoking will be prohibited on this floor, but refreshments will be served.

Palmer's.—Comic Opera.

Henry E. Dixey opened the last week of his season at Palmer's Theatre with a revival of Trial by Jury and The Sorcerer, two of the earliest of the joint works of Gilbert and Sullivan.

In The Trial by Jury, Yolande Wallace as the Plaintiff was very animated and engaging. William McLaughlin played the Usher with his accustomed humor. The pretty music of this operatic sketch insured its favorable reception. The well-known Judge's song was well delivered by Frederick Clayton.

The Sorcerer had an excellent cast. Flora Finlayson as Lady Sangerzare, and William McLaughlin as Sir Marmaduke Poindexter were encored for the duet and minuet. Lenore Snyder played Atine very prettily. Yolande Wallace played Constance. Henry Dixey took the part of John Wellington Wells, the Sorcerer, making up the part in imitation of Henry Irving. His interpretation was amusing.

Jacobs'.—The Rambler from Clare.

This new picturesque comedy-drama by Dan McCarthy is the latest, and one of the best delineations of Irish rural life in the last century. The story tells of the futile attempts of Squire Malone and his son to rob the hero of his inheritance and the heroine of her good name. Incidental to this a priest, a brother of the hero, is murdered by the Squire.

The comedy element is so skilfully interspersed through the play as to keep the audience in an almost continuous roar of laughter.

Mr. McCarthy himself enacted the role of the hero, Tony Sullivan, with spirit, and was ably assisted by a strong company. The audience was large. During the progress of the play Mr. McCarthy also sings a number of his own songs delightfully.

Mr. McCarthy's dancing is graceful and clever. The cast includes Phil McCarthy, Charles Saunders, Lou Ripley, and Little Mabel Saunders as Molly Malone. Jennie Courtis, as a wronged wife, did excellent work.

The scenery and costumes are new and attractive.

Grand.—Primrose and West.

Minstrel performances—especially good ones—are uncommon in these days, when the metropolitan boards are flavored with the spice of the Moulin Rouge and with the tincture of cockney music-hallism, but there is a large public nevertheless to give patronage to these indigenous products, once so numerous. Last night a large audience was present at the Grand Opera House, and it enjoyed the full measure of fun and melody provided by Primrose and West's excellent show. The Mikado first part was a picturesque novelty. There were comic songs by Messrs. Janson, Primrose, West and Dooley, while ballads were finely rendered by Joseph Natus and J. Fielding. The specialty portion of the programme was thoroughly enjoyable. Musical Dale in his refined act, Abach and Masaud, in their daring acrobatic feats; Billy Van's funniments; Morris Cronin in his remarkable specialty; and Johnson, Riano and Bentley in their sketch, The Monkeys and the Farmer, contributed to this part of the entertainment. Primrose and West's company give a capital performance, and, judging from the attendance and the applause, they will have a big week at the Grand Opera House.

Star.—The Lost Paradise

Mr. De Mille's adaptation, The Lost Paradise, which achieved great popularity when seen origmally at Proctor's Theatre, was successfully revived by Mr. Frohman's company at the Star Theatre last evening in the presence of a large assemblage. The drama has considerable sociological interest, although its place in public esteem is due rather to its love story, its comedy, its clever characterizations and its good dialogue. The cast includes such accomplished actors as Forrest Robinson, Frank Day Dayton, Charles Stokes, Laurence Eddinger, Merriam Bruce, Esther Lyons, Virginia Marlowe, Fanny Cohen, and Frances Landon. Their efforts were collectively and individually successful, and they were rewarded with liberal applause. The Lost Paradise is to be played for a fortnight at the Star.

Koster and Bial's.—Variety.

The novelty in the bill this week is the appearance of Les Camilles, from Paris. These choice duettists give scenes from standard operas in costume. Marie Vanoni sings new songs in addition to some old favorites. Amann gives his imitations of various notabilities. Frederick Solomon's latest burlesque, Robin Hood, the Village Wedding, Wood and Sheppard, and Dorothy Denning, the dancer, remain attractive features of the programme. A fortnight hence Monsieur and Madame Berat, from the Paris Casino, will make their New York debut in eccentric sketches.

People's.—Larry the Lord.

On Monday night at the People's the musical comedy entitled Larry the Lord, which was tried last Summer at an uptown theatre, was presented for the first time on the East side to a fair-sized audience.

R. E. Graham as Larry, the Irish valet, and Melville Stewart, as a dignified nobleman in search of a wife, were amusing. Nettie De Coursey, in love with Larry, played her part effectively, and was particularly good in Italian character songs. Mamie Cerbi gave a graceful skirt dance, and C. E. Graham was comical as a German doctor, who believed in hypnotism. The company generally is a good one.

Niblo's—The Bottom of the Sea.

Mr. Brady's spectacular drama, The Bottom of The Sea, attracted a large and enthusiastic audience at Niblo's last night. The realistic and sensational scenes with which the piece abounds were presented in an elaborate and effective manner. The steamship explosion, and the events that occur on the ocean-bed where divers are at work and where the villain cuts off the hero's air supply were breathlessly followed by the spectators. Applause was plentiful.

Tony Pastor's.—Variety.

An unusually good variety bill was presented at this theatre Monday night. Reilly and Woods opened to a large and appeciative audience. Among those who appeared were the Borani Brothers, known as "disappearing demons"; John J. Burke with a laughable sketch; Lily Laurel, a male impersonator; Ford and Lewis and Pat Reilly and company in Hades and the 400, a boisterous but amusing affair.

Harlem Opera House.—12 P. M.

A good-sized and kindly disposed audience greeted Jennie Yeamans in 12 P. M. at the Harlem Opera House Monday evening. Since its production at the Bijou the farce has been carefully revised, and it contains much bright and crisp comedy and some catchy music. Jennie Yeamans is delightfully *chic*, and she won hearty applause as Jacqueline. The cast has been changed—in some respects for the better.

Columbus.—The Silver King.

The Silver King is a good melodrama, and there were few vacant seats last night at the Columbus Theatre. The story it tells is sound and wholesome and there is enough of surprise and intrigue to render it interesting. Carl A. Haswin's interpretation of Wilfred Denver has lost nothing through its frequent repetition. He has surrounded himself with an excellent company and the production is fittingly staged.

At Other Houses.

Next Monday the 450th performance of Wang will be commemorated at the Broadway. Mr. Hopper's drawing qualities have been phenomenally demonstrated in this most prosperous and successful of his operettas. The Lady or The Tiger will be revived beginning Oct. 17.

Candy, as given by the marvellous Lilliputians at the Union Square, is a great success. The midget artists have never been seen to such advantage as in this capital play, whose spectacular features are not the least enjoyable portion of the entertainment.

Squatter Sovereignty is crowding Harrigan's. The revival bids fair to be more profitable than the original production.

Mr. Mantell's engagement at Proctor's in The Face in the Moonlight will finish next week. The star's protean accomplishments as demonstrated in this play are distinctly clever.

The music of Puritania, the careful production, and the excellent cast combine to make that piece enjoyable. The Fifth Avenue Theatre has held good-sized houses during the past week, and those interested in the pecuniary aspect of the engagement claim to be confident of gratifying results.

"The Man that Broke the Bank at Monte Carlo" is one of the hits of the latest and best of the editions of A Parlor Match, which is attracting throngs of fun-lovers to the Bijou. Evans and Hoey are most amusing farce-comedians, and their entertainment has never given greater satisfaction than it is giving this season.

Herrmann's brilliant exhibition of magic and legerdemain is having a fashionable and profitable vogue at his cosy playhouse. Herrmann stands alone among prestidigitateurs of the foreign school, and his accomplishments never fail to create wonder and to give innocent pleasure.

Jane, reinforced by Lottie Collins, is entertaining excellent audiences at the Standard. The smooth performance of the farcical comedy will be celebrated in appropriate fashion on Oct. 5.

Captain Lettarblair's popularity at the Lyceum is strikingly shown by the large attendance at the special Thursday matinees, which have been instituted in order to accommodate at least a portion of the many patrons that are unable to find seats at the regular performances. Mr. Sothern's success this season is even greater than that of his preceding annual sojourns at his manager's theatre.

A Fair Rebel is meeting with high favor at the Fourteenth Street, where the houses have been both large and approbative.

The Black Crook continues to jam the Academy to the doors every night.

The Kid is the attraction this week at the Windsor Theatre. It was seen and enjoyed by a good-sized audience last night. The piece is of the lightest texture, but it serves for a good deal of melody and fun-making.

THE BROOKLYN THEATRES.

Columbia.—The City Directory.

The New City Directory was given last evening at the Columbia before a large audience. The piece has been improved since last year, and new songs and dances have been introduced. Amelia Glover's dancing was as graceful and agile as ever, and was loudly applauded. The company includes Dan Daly, Luke Schoolcraft, Tyrone Power, Julius Witmark, Kate Uart, Lydia Yeamans, and Ethel Ormond. Primrose and West's Minstrels will be the attraction next week.

Grand.—Natural Gas.

Donnelly and Girard in that laughable farce, Natural Gas, had a rousing reception at the Grand Opera House last night. Amy Ames pleased the audience by her personation of the maid-of-all-work, and the new songs, "How Tim Murphy Broke the Pledge" and "The Keeley Cure," were liberally encored. Next week, Fontenelle, James O'Neill's new production, will be seen for the first time in this vicinity.

Amphion.—The Grey Mare.

The Grey Mare last night repeated its success in the Eastern District at the Amphion. The comedy was enjoyed by a large house. Next week Charles Frohman's company will appear in The Family Circle.

Lee Avenue.—Spider and Fly.

The Spider and the Fly, with gorgeous costumes and lively songs and dances, was given last night before a packed house. The White Squadron will be the attraction next week.

Park.—The Henrietta.

The Henrietta was played last night at the Park with Stuart Robson as Bertie and Mrs. Robson as the Widow Opdyke. Laughter and applause were frequent throughout the evening. A Trip to Chinatown next week.

LOTTA'S TOUR DEFERRED.

The members of Lotta's company, which was to have opened at Toronto last night, were notified on Sunday by D. A. Bonta, that in consequence of the star's illness, the beginning of her tour would be postponed for six weeks, or until Nov. 7.

In the meantime, it was stated one-half salaries will be paid. It is also probable that the tour of Lotta will cover the time originally fixed upon, she continuing on the road enough later in the season to make up the time lost.

Early last Spring Miss Crabtree sustained a fall on the stage resulting in slight injury to the spine. About four months ago an operation was performed, and since then another was deemed necessary. The actress is under the treatment of Dr. Wylie, a specialist, in a private hospital in this city. It is expected that she will soon be restored to her normal robust health. Her brother, Jack Crabtree, was telegraphed for on Sunday, and he arrived in the city yesterday to help straighten out business matters.

The following people have been engaged to support James J. Corbett, the pugilist-actor: Charles K. French, Fred. M. Harrison, R. M. Hall, Lee Lamar, Jay Wilson, N. C. Smith, William B. Murray, and Lillian Ramsden. Corbett's sporting partner, Jim Daly, will play the part of Charlie Twitchell.

GLEANINGS.

Lavelle Rowan joined The Hand of Fate company in Buffalo yesterday.

Mamie Durand has left Harry Lacy's company and returned to the city.

Annie Ault has replaced Marguerite Schuyler in One of the Bravest.

Carroll Daly has joined Oliver Doud Byron's company.

William R. Haven will be a member of The Foresters company.

Edwin James has been engaged as property man by Rose Coghlan.

Sylvia Gerrish sails for Europe this week.

Eugene Tompkins will return to this city from Boston this week to engage people for The Babes in the Wood.

Mrs. Langtry's residence at 362 West Twenty-third Street has been rented for a year by the Marquis du Croisic.

Ada Boshell joins The Black Detective company this week, Alice Coleman retiring.

Annie Caldwell has left A Hole in the Ground company.

John F. Sheridan left England yesterday for this country. It is probable that a steamer will be chartered by his friends to greet him down the bay on his arrival. He will follow Evans and Hoey at the Bijou.

Helen Ottolengui will be the leading lady of The Still Alarm company this season, Helen Crossman having resigned.

George C. Tyler has returned to New York. He entered upon his duties as agent for Walter Sanford on Monday.

Frank David has been engaged for the Pauline Hall Opera company to take the place of Fred. Johnson, who withdraws on October 8.

His Niks the Baron company, which was taken out by two hotel men of Sandusky, O., closed on Saturday at Petersburg, Va. The company were left without funds.

Sam Myers has been engaged as business manager of the Gray and Stephens company.

Nannie Palmer is said to have made a hit in the leading part in After Dark.

There is a possibility that Steve Leach will take out A Dark Secret this season.

Pauline Harvey leaves the Rooney Comedy company next week.

T. H. Winnett says that the principal characters in Wife *La* Wife will make their entrance on the stage in a carriage, drawn by thoroughbreds and driven by a negro coachman in livery. This ought to astonish the natives. Mr. Winnett's season with this play will open in November. He is booking it at Taylor's Exchange.

Joseph Wilkes will join The Still Alarm company next week, Charles Edmonds retiring.

E. S. Willard will arrive from London this week.

The *Ceylon Mail*, published at Colombo, Ceylon, in its issue of Aug. 25 notices with high praise the appearance in that city of Mrs. Alice Shaw, the American *siffleuse*.

Messrs. Reist and Ballaud, managers of The Midnight Special, will carry two carloads of scenery. They promise a very strong cast for the melodrama. Their route is filled with the exception of a few weeks in February and March which they expect to book in Ohio, Indiana and Michigan.

R. A. Roberts corrects a mistake that appeared in our last issue concerning his part in the original production of Men and Women. Mr. Roberts worked with the authors, Messrs. De Mille and Belasco, but he did not stage manage the play alone. He is now busy on Gillette's spectacular play Ninety Days from Date.

Mollie Thomson has been engaged for Elysium.

Agnes DeLathrop, who is said to be a favorite European prima donna, and who has just come here from Africa, will make her American debut in Eugene Tompkins' production of The Babes in the Wood.

Manager Henry Greenwall arrived in this city from New Orleans on Friday. His headquarters for the next four or five weeks will be at the Union Square Theatre.

A despatch from L. B. Hart says that The Fencing Master, De Koven and Smith's new comic opera, produced at Buffalo on Monday night, scored a great success, and that Marie Tempest, the star, was repeatedly encored. The author and composer were also called out. The production employs one hundred and thirty persons, including an orchestra of thirty.

Nannette Lascelles, who dances in Miss Helyett, fell at the Grand Opera House in Cincinnati last week while executing a difficult pirouette, and although her injury was painful she quickly rose, recovered herself and continued her dance, to the astonishment of the audience. Ed. Collyer, who taught Miss Lascelles, says she will become one of the best dancers in America.

Some thick smoke from a new furnace in the Broadway Theatre percolated through the stage on Saturday during the Wang matinee and somebody turned in a fire alarm which brought several engines quickly to the spot. When the cause was ascertained the engines quietly departed. There was no panic among the spectators, the members of the company by permitting no interruption in the performance calming any fears that may have existed.

Mrs. Effie Henderson's season at the Academy of Music in Jersey City—which is now in its fifth week—has been gratifyingly prosperous thus far. Mrs. Henderson has booked an excellent list of attractions this year.

Madame L. Pomeldi has signed with Oscar Hammerstein to appear in grand opera this season. Madame Pomeldi, who is a Chicagoan, has not yet sung professionally in this country. She has spent the last four years in vocal study abroad.

DEAD.

CHICAGO, Sept. 26.—The Chicago *Dramatic News* is dead. It expired last Thursday.

The paper's career was brief and chequered. It began publication with a great blast of trumpets on Jan. 19 last. Its progenitor in New York announced with much personal delight that the Chicago *Dramatic News* was the most extraordinary journalistic success ever known; that its circulation was jumping from week to week at a rate that compelled the admiration of the public and filled the soul of its promoter with joy unbounded; that its advertising pages were reaping an abundant harvest; in brief, that the enterprise was an altogether unprecedented triumph from the very start.

In spite of all this jubilation, however, the fact remains that on Wednesday last the Fred. Kline Printing Company secured a judgment in the Circuit Court for $2,200 against the Chicago *Dramatic News*, and on the following day the paper gave up the ghost without a struggle. A constable took possession of the editorial chair, and he has since faithfully watched and guarded the remains.

One Richardson, of New York city, was the Pooh-Bah of the concern—owner, backer, and chief editor. The local editor's desk was filled with a different incumbent on an average of once in every six weeks.

The greater part of the paper was devoted to "roasting" members of the profession—the class on which it depended for its existence. Notwithstanding, or rather as a natural consequence of, these tactics the publication failed to win either respect or pecuniary support.

It is doubtful whether the creditors will save much of anything from the wreck, as an inventory of the belongings and collectable assets of the concern places their value at but a few hundred dollars.

Charles Woodman was the local editor, and H. C. Duce was the manager of the paper at the time of its collapse. The office was on the top floor of the *Evening Post* building.

LYSTER J. CHAMBERS.

CONDENSED OPERAS.

A radical departure is soon to be made in the nature of the entertainment at Koster and Bial's music hall. Beginning on Nov. 7, the vaudeville attractions will be cut down, and the bill made to consist entirely of opera.

During the past week, after negotiations had been going on for some time, Messrs. Koster and Bial engaged Fred. Solomon, at present with the Pauline Hall Opera company, for a period of two years, to act as the manager and director of the stage entertainment, and more particularly to produce all of the popular comic operas in a condensed form.

This will be done by putting the works into two or three scenes, instead of two or three acts, and cutting out most of the dialogue. All of the musical gems will be retained, and all of the principal numbers given with the choruses, but each representation will be brought down to an hour, instead of the usual two or three. In these condensed operas Mr. Solomon will appear, and a special company for them is also being engaged, with a new chorus of sixteen women and a quartette of four men.

High-class vaudeville people from abroad will still be presented, and the programme will end with operas from the Ambassadeurs, Paris, furnished immediately after their success in the French capital, to be translated and produced here at once.

EQUAL TO THE EMERGENCY.

Maida Craigen, who last season was called upon to master a part in The Merchant at short notice, and later to quickly prepare herself to support Joseph Haworth in three plays, has just passed through an ordeal quite as trying. She was suddenly called upon to play leading business in support of Thomas W. Keene, and undertook to master six parts between New York and Pittsburg on her way to join that tragedian. On Sept. 18 she had acquitted herself as Ophelia, Lady Anne, and Julie de Mortimer, and will no doubt credit the judgment that called her in all the work that falls to her lot.

HIS CLAIM BARRED.

Charles T. Parsloe recently brought suit for the sum of $250 against Louis Aldrich. He claimed that he had advanced that amount previously to the production of My Partner and that it had not been returned to him or accounted for when his partnership agreement with Mr. Aldrich terminated several years ago. He alleged that he had found Mr. Aldrich's acknowledgment for that sum last year.

Mr. Aldrich was astonished no. only at the claim but at the manner in which Mr. Parsloe sought to collect it. He made no demand upon his ex-partner, but placed the matter in a lawyer's hands and served the papers without ceremony.

The claim was denied and contested by Mr. Aldrich who testified that during their business association weekly settlemen s were made and no credits or balances were carried. Mr. Parsloe he said, had received his $250—the sole amount he put in the My Partner venture, by the way—but the original acknowle'gment had not been returned or formally canceled.

Referee W. J. Lardner put a quietus to Mr. Parsloe's suit last week. He decided that the action was barred by the statute of limitations. Mr. Parsloe having waited too long to begin legal proceedings, and he dwelt, moreover, in his decision upon the peculiar fact that Mr. Parsloe made his claim for the first time years after the alleged transaction.

A CANARD BY TELEGRAPH.

There was a rumor on upper Broadway Monday afternoon to the effect that Stuart Robson, the actor, was dead. Charles Erin Verner, the comedian, was one of the first to hear of it. He was in a café on University Place, near Fourteenth Street, when the proprietor, Mr. Mould, received a telegram, which read: "Stuart Robson died to-day of heart failure."

Mr. Verner spread the news uptown. The box-office of the Park Theatre, Brooklyn, where Mr. Robson is playing, and the Clarendon Hotel, in Brooklyn, where he is stopping, were communicated with by telephone by many anxious inquirers. To all of these the report was denied. A MIRROR reporter learned that Mr. Robson was in the best of health, and would play as usual at night.

The author of the telegram is not known.

ON BEHALF OF THE CHILDREN.

Last week Assemblyman Stein and Lawyer Wales F. Severance applied to the Mayor for his consent to the appearance of Zelda Sanders, aged eleven, in a benefit performance to be given at Palmer's Theatre during Christmas week. Mr. Gerry appeared and objected on the ground that it was desired that the child should sing and dance, and the Mayor, following Judge Beach's recent decision, denied the application.

Messrs. Stein and Severance then immediately applied to Judge Beach for an order to show cause why a peremptory writ of mandamus should not be issued against the Mayor, compelling him to grant the license under the law, so that a test case could be made and the matter immediately taken on appeal to the General Term, which meets Oct. 3. Judge Beach denied the application, for a mandamus, following his previous ruling, and an order was entered, from which an appeal has been duly taken.

Mr. Severance says that this is the best method of bringing the matter before the appellate court, as owing to the fact that the other mandamus proceedings called for the appearance of the children on Sept. 14, and as that time has passed, appeal would not lie from the decision. He also informed THE MIRROR that the appeal in this case would probably be heard before Presiding Judge Van Brunt and Justices Barrett and O'Brien on either the third or fourth of October, and that a decision might be expected during the latter part of that month or early in November, and that if it should be unfavorable, a further appeal could be taken to the Court of Appeals at Albany and could probably be disposed of during November or the first week in December.

Messrs. Stein and Severance are now working on the papers on the appeal and they intend to present a strong argument to the General Term for a reversal of Judge Beach's decision. Mr. Gerry has been notified and will probably appear at the General Term and make his usual opposition.

THE LADY OR THE TIGER.

The opening performance of DeWolf Hopper's revival of Sydney Rosenfeld's comic opera, The Lady or the Tiger, will be given at the Broadway Theatre, on Monday evening, October 17. Mr. Hopper will appear in his characterization of Pausanus, the regent of Sparta, a role that he originated when under the management of Col. McCaull, and that is considered to be one of his cleverest creations. Elaborate preparations are in progress for the revival. The opera will be handsomely staged and costumed, and every principal of the new organization, as well as its large and well-drilled chorus, will be utilized in the forthcoming production. Jefferson De Angelis, for three years the leading comedian at the Casino, has been specially engaged to play the role of Menander, the prophet, which he originated at the initial presentation of the opera at Wallack's—now Palmer's—Theatre, a few years ago.

AMERICAN DRAMATISTS' CLUB.

The eighth monthly supper and meeting of the American Dramatists' Club was held at the Arena, Thirty-first Street and Broadway, the other evening, Howard P. Taylor presiding in the absence of the president, Bronson Howard. Among the authors present were Henry Guy Carleton, Cheever Goodwin, Woolson Morse, Nelson Wheatcroft, Walter Bellows, Lorimer Stoddart, Lew Rosen, C. A. Byrne, Charles Barnard, Robert Frazer, Howard P. Taylor, and others. Communications were received from a number of members, expressing regrets at being unable to be present, owing to absence from town, illness, etc.

One of the most important topics considered was the question of admitting women authors to membership. While every deference was shown to the sex, the club deemed it advisable to recede from its present policy of maintaining it as a men's organization.

It was suggested, however, that a sister club be formed, and to that end a committee was appointed to meet the women authors and to assist them in organizing separately the two clubs to meet as one once or twice every year for the purpose of exchanging views on cognate matters, and promoting a spirit of fraternity in a mutual effort to maintain the integrity of the drama. The committee consists of Bronson Howard, Cheever Goodwin, Nelson Wheatcroft, and Charles Barnard.

Charles Klein, G. A. Kirker, and McKee Rankin were elected members.

Several subjects of interest only to dramatists were discussed between courses, and the club adjourned at half-past two o'clock, to meet at the Arena on Tuesday evening, Oct. 11.

PROFESSIONAL DOINGS.

EDWARD E. RICE has been seriously ill, but he is now on the road to recovery.

THERE appears to be a lively interest in John Drew's engagement, which begins at Palmer's next Monday in The Masked Ball. It finds substantial expression in the large advance sale.

EMMA ABBOTT provided in her will for an organ for the Madison Avenue Baptist Church in Rochester. The instrument was recently dedicated.

THE derogatory stories about Mr. and Mrs. Gustave Amberg, which were printed last week in several newspapers, were proved on investigation to be false. It is thought that they were the invention of an enemy.

FRANK W. SANGER paid a short visit to Providence and Boston last week. He and Gus Bothner have a pronounced success in The Voodoo. The new piece is at the Bowdoin Square Theatre this week. Mr. Sanger will have his hands full of business until after election at which time his various productions will have been launched.

HARRY LACY has issued a warning to managers against one Huntlem, a pirate, who is presenting a stolen version of Mr. Lacy's play, The Planter's Wife, in Southern territory. Mr. Lacy threatens to prosecute theatre managers who allow this play-thief to appear in their houses.

THÉRÈSA RAQUIN proved a veritable frost in Boston last week. It was taken off the Globe stage in a hurry, and Kyrle Bellew and Mrs. Potter filled out the week with performances of Camille and Frou-Frou.

MASCAGNI, the composer, who was taken ill during a performance of Cavalleria Rusticana, in Vienna, on Thursday night, has recovered. He arrived in that city on Sept. 11 to conduct his two operas at the Musical Exhibition. Although Vienna has been considered as an impregnable stronghold of the German school, Mascagni has been received there with enthusiasm and every token of honor.

NINA BERTINI is meeting with distinguished success this season as Manuela in Miss Hellyett. Her solo in the third act is always encored, and both her singing and acting are highly commended by the critics.

MANAGERS' boasts apart, there seems to be no doubt that 1492 is a big success in Boston. Rice has fallen on his feet again.

THE *Sun's* predictions concerning Harry Kernell's mental affection appear to be now in a fair way to be realized. He has not yet been placed in an asylum, but his friends say that his condition is growing worse rapidly, and his incarceration is only a question of time.

MARIE BARNUM is recovering from a severe attack of pneumonia.

JUDGE A. J. DITTENHOEFER is in London. He is expected to return to New York early in October.

H. NICKERSON, a bright newspaper man of Boston, will join Al. Haynes' Cyrene company to play juvenile business. He has already had stage experience. T. C. Howard will not attend to the advance work for this attraction until after the opening, as his services were needed to direct rehearsals. J. W. Randolph is now in advance, but will return to take charge of the company after the opening.

AN interesting event promised for the stock season at Palmer's is the production of a blank verse drama by Thomas Bailey Aldrich. The scene of this play is laid in Spain, and the leading female role is said to be peculiarly adapted to the abilities of Julia Arthur, who originated it. The work is in two acts.

WILLIAM GILLETTE returned from Europe last week. He is improved in health.

THE marked differences of opinion regarding the merits of Lottie Collins have had a beneficial effect on the Standard's receipts. Numbers of persons have been induced to see her in order to judge for themselves.

BESSIE TAYLOR is having four elaborate costumes made to wear in the leading part in the Cyrene company of Al. Haynes.

MANAGER SAMUEL T. JACK, of Chicago, and Emma Warde, of the Lily Clay Burlesque company, were married in the Sinclair House on last Wednesday afternoon by the Rev. F. C. Williams, a Presbyterian clergyman. The groom, who was the husband of Alice Townsend, a sister of Alice Oates, became a widower two years ago. Miss Warde, a Brooklyn girl, made her debut five years ago in one of Mr. Jack's companies. She will soon retire from the stage and live in Chicago.

EDWARD P. SULLIVAN, who was engaged originally for but a week with The Oath company, remained a second week to accommodate the management. He is preparing to open with Louise Aydelle in The Runaway Wife, and has received several offers for jobbing in the meantime.

THE business done by Katie Emmett last week at the Alvin Theatre, in Pittsburg, was very gratifying to her manager. The theatre was crowded throughout the week, and the play Killarney was generally praised. Miss Emmett will begin her annual tour of the South at Nashville, Tenn., next week, and will be at the Grand Opera House, New Orleans, for the week commencing Oct. 16. The New York cast interprets the play.

GERTRUDE FORT, whose singing and dancing with The Kid company was so favorably received at the beginning of the season in the Columbus Theatre, is seriously ill at the Cancer Hospital, at One Hundred and Sixth Street and Eighth Avenue, where she underwent a dangerous operation last Friday. Her condition will be critical for eight days, but her unusual vitality is expected to carry her to recovery.

THE Mason-Manola Comedy organization has made a decided success in the East. It will be seen at Herrmann's soon after the new year begins.

MADAME MODJESKA is making extensive preparations for the production of Henry VIII. at the Garden Theatre.

AMY BUSBY, the wife of Aubrey Boucicault, will be a member of W. H. Crane's company this season.

JAMES W. SLOCUM, manager of Ship Ahoy, and Daisy Mayer, soubrette of that piece, were married in Nashville last week.

WALTER SANFORD has become the proprietor of Ye Earlie Trouble, which will follow Mantell at Proctor's. It is said that Joseph Haworth will play the leading part during the New York engagement, beginning his starring tour later in The People's King, under Mr. Sanford's management.

RICHARD MANSFIELD'S next production will be The Merchant of Venice. He has long desired to appear as Shylock, and he ought to give an excellent interpretation of that character.

A SERIES of Sunday night concerts is to be instituted at the Broadway Theatre, beginning on Oct. 9. They will be managed by George W. Floyd, who promises a novelty in that all the singers announced will appear.

POMEROY DICKINSON, a prominent lawyer of Rochester, is engaged upon a dramatization of the novel Miss Nobody, of Nowhere.

FRANCLYN HURLEIGH, who played the part of an English tourist in Von Vonson last season, and who was also stage manager of the company, is considering an offer from Rhéa.

SIGNOR DI VIVO will be associated with the managerial department of young Cyril Tyler's concerts.

CYRIL TYLER, the phenomenal boy soprano, who sings with all the grace and skill of an accomplished prima donna, will be exploited in concert in New York and London this Fall and Winter by Edward Strakosch, who is satisfied that the lad will create a sensation when he is presented to the musical public. At present it is not thought that Gerry will seek to interfere with Master Tyler's projects.

THE Fall River Line retains its supremacy as the popular route to Boston. The New Haven Railroad monopoly shows such a disregard for the comfort of travelers in respect to its wretched rolling stock and in especial to its antediluvian sleeping cars that the Sound trip is always more desirable. Of the various water routes, the Fall River Line stands easily first. The palatial equipment, the luxury of the appointments make traveling on its steamers thoroughly agreeable. The line is deservedly the favorite with the profession, by which it is extensively patronized.

GARLAND GAIDEN, supported by a picked company, will open his season near Philadelphia on Oct. 8 in a new play, written by a Philadelphia newspaper man, entitled The Young American. In his support will be Laura Lorraine, Fred. D. Montague (who will stage manage the production), and Lettie Allen.

CHARLES DICKSON played to a G. A. R. audience in Washington last Wednesday evening. He will produce Charles Klein's new comedy, A Paltry Million, in Chicago during his October engagement there.

GEORGE W. SAMMS' company is successfully presenting Dr. Bill, which is in its third season. Recent engagements in Rochester and Buffalo were played to larger business than the original productions enjoyed in those cities last year. The curtain-raiser that formerly preceded the comedy is omitted this year, and instead an original musical and pantomimic specialty is introduced in the second act by Celie Ellis, who plays the part of Mrs. Horton. The change has been favorably received by the audiences and critics. The company will be seen at the Windsor Theatre next week.

KATIE PEARSON, Manager A. Y. Pearson's clever wife, is meeting with success on the road as the little quakeress in The White Squadron.

THE Marie Gurney Opera company, which played Elizabeth, Plainfield and Dover last week, and is this week in Elizabeth, N. J., starts with a promise of success. It will work South, where its main tour is booked. The company is headed by Marie Gurney, who was the original Buttercup in Pinafore at the Fifth Avenue Theatre introduction of that opera some years ago, and she is supported by Robert Lansmere, a graduate from English theatres, and Elaine Gryce and others. The company sings Pinafore and The Bohemian Girl, is rehearsing The Mascot, and intends soon to produce an adaptation from the French under the title of Mrs. Brown's Trip to Africa.

FRANCIS GAILLARD, the baritone and comedian, and his wife Alice Gaillard, who sings contralto and mezzo-soprano roles, have been re-engaged for the Jules Grau Opera company. It will be their fourth season with Mr. Grau. Mrs. Gaillard has recovered from a severe attack of malaria contracted during an engagement at Memphis last month. Bessie Fairbairn has been engaged by Manager Grau for the prima donna parts.

CHARLES ABBOTT, of Abbott and Teal, intends to build two new cottages at Long Branch. They will be thoroughly modern in appointments and unique from an architectural point of view.

NEXT Monday Abbott and Teal's Niobe company will begin a two weeks' engagement at the Baldwin Theatre, San Francisco, after which a Pacific Coast tour will be made. The company has played to large business out West, despite bad weather and political excitement. Negotiations are pending now for another production of this comedy next season at a Broadway Theatre.

DIGBY BELL and Thomas W. Prior, the star and the manager, and Julian Edwards, the composer of Jupiter, unite in saying that James Aldrich Libbey's performance of Dentatus, the patrician in that comic opera, is decidedly the best that the part has had. Mr. Libbey naturally is pleased with the compliment. The Digby Bell Opera company, by the way, is doing an immense business everywhere, according to reports.

THE NEW YORK DRAMATIC MIRROR

The Organ of the American Theatrical Profession.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE.
EDITOR AND SOLE PROPRIETOR.

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Twenty-five cents per agate line. Quarter-page, $30; Half-page, $75; One page, $140.

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The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENTS.

BROADWAY—Wang, 8 P. M.
BIJOU—A Parlor Match, 8:15 P. M.
CASINO—Vaudeville and Ballet, 8 P. M.
FOURTEENTH STREET—A Fair Rebel, 8:15 P. M.
GRAND OPERA HOUSE—Minstrels, 8 P. M.
HARRIGAN'S—Squatter Sovereignty, 8:15 P. M.
HERRMANN'S—Herrmann, 8:30 P. M.
H. R. JACOBS'—The Bandleer from Clare, 8:15 P. M.
KOSTER AND BIAL'S—Variety and Burlesque.
LYCEUM—E. H. Sothern, 8:15 P. M.
NIBLO'S—Bottom of the Sea, 8 P. M.
PALMER'S—Sorcerer and Trial by Jury, 8:15 P. M.
PEOPLE'S—Larry the Lord, 8 P. M.
PARK—Vaudeville, 8 P. M.
PROCTOR'S—Robert Mantell, 8:15 P. M.
STAR—The Lost Paradise, 8:15 P. M.
TONY PASTOR'S—Variety, 8 P. M.
UNION SQUARE—The Lilliputians, 8 P. M.

BROOKLYN.

AMPHION—The Grey Mare.
COLUMBIA—City Directory.
GRAND OPERA HOUSE—Natural Gas, 8 P. M.
LEE AVENUE ACADEMY—Spider and Fly.

The Mirror Office is open and receives advertisements every Monday until 10:30 P. M.

"The business department of The Mirror is conducted on business principles, and the editorial department on editorial principles. And this is one great reason why the circulation is above 20,000 and the paper is still growing. There is nothing, too, like aiming to be fair, clean, independent and able in journalism—and hitting the mark."—*Atlanta Journal.*

Neither expense nor effort is being spared to make this year's CHRISTMAS MIRROR the crowning success of all our holiday editions.

It will be a Number of which every member of the profession that appreciates a product worthily representative of the artistic and the literary genius of the American stage may be proud.

The CHRISTMAS MIRROR will give its advertisers a larger circulation at a less cost than any other dramatic holiday publication.

It is important that space should be reserved without delay, and that advertising copy should be sent at the earliest practicable date.

This will be the largest, as well as the best Christmas edition THE MIRROR has published, and for that reason we shall appreciate the foresight of those advertisers that assist in facilitating our heavy preparatory work by placing their orders in good season.

THE FRENCH INVASION.

NEW YORK is getting the froth of Paris, and some of its scum, this season. There is a mad rush to America of the singers and dancers of the French cafés and gardens, who have just awakened to the fact that dollars are more abundant than francs, and that the pleasure-seekers of the New World pay more liberally for amusement than the sated *boulevardiers* and the epicurean *gommeux* of the gay capital. We are deluged with kickers and wrigglers, with mummers and caricaturists, with duettists and *chanteuses* of every description, and New York is catching its breath after the first shock of this novel invasion. These vivacious apostles of folly are likely to enjoy a brief term of public favor. Their language masques the veiled impropriety of many of their songs, while the naked naughtiness of their dances is forgiven by our public because it's "furrin." Similar exhibitions by native performers would excite indignant protests. Possibly it is the artistic touch that marks these performances of the Gallic impurists which makes them palatable. The craze will run its course, no doubt, and then some other form of public dissipation will take its place, for urban Americans are essentially faddists in their lighter amusements.

A HUMUROUS PROPOSITION.

THE editor of the *Sun*—which, like the unquestionably greater orb of day, is sometimes obscured by vapors—smiles at a suggestion in the *English Illustrated* that "the world would have been richer in another great actor if Mr. Gladstone had been lured to the stage."

It is one of the privileges of a great editor to smile at humorous propositions.

But the editor of the *Sun* is not content. He comments and suggests. With true native pride, while he ridicules the Gladstonian suggestion, he declares with misleading solemnity that there are two American statesmen who, "in our judgment," might have become great actors. "One of them is a Democrat, the Hon. Bourke Cockran, and the other is a Republican, the Hon. James G. Blaine." And in casting these notabilities, the editor guesses that "Mr. Blaine would have enacted Macbeth superbly," and that "Mr. Cockran would have enacted Hamlet gloriously."

It is easy to imagine skilful diamond-cutting at the hands of a carver of porterhouse steaks; or the invoking of melody from a harp by the fingers of a veteran baseball player; or the tinkering of the internals of a Jurgensen watch by a blacksmith; or Hamlet in the mouth and form of the Hon. Bourke Cockran.

It is one of the duties of a great editor occasionally to advance humorous propositions.

GILMORE.

GILMORE was not so much an interpreter as a popularizer of music. He had the rare gift of accurately perceiving and of quickly responding to the instincts of the masses, and there was just enough of the Barnum in his composition to catch the popular fancy. Aside from his showman proclivities, he was an excellent bandmaster—alert, progressive, disciplinary. Better musicians we have in plenty, but there is none to fill Gilmore's peculiar sphere, or to take his place in the public's affections. As a man he was generous and wholesouled—a thoroughly good fellow whose friends were legion. He had the qualities of a clever, quick-witted Irishman, and the remarkable success of his long public career was due solely to his individual persistency and to his personal merit.

PERSONAL.

Posta.—Madame Ponisi is quite ill at her residence in this city.

Schuldt.—Lucy Schuldt has resigned from the Buckler-Warren company, and has returned to this city.

Mountford.—Eva Mountford is to produce a new play called At the Carnival, written by herself and J. M. Hickey, early in January at the People's Theatre in this city.

Mack.—J. Herbert Mack has joined James T. Powers' company and is appearing in A Mad Bargain this week at Boston.

Mordaunt.—Frank Mordaunt has returned from Long Branch, and is located again in New York for the Winter.

Harris.—William Harris, of the firm of Rich and Harris, spent a few busy days in New York last week, and will return this week to further plans for the season. This enterprising firm, which also has headquarters in Boston, is looming into remarkable prominence in amusement matters.

Marlowe.—Julia Marlowe is playing the one-act piece Rogues and Vagabonds this season. The papers erroneously refer to its performance in Chicago last week as the first production. Miss Marlowe acted it last season in Boston.

Penistan.—Richard Penistan, one of the community of venerable actors at the Edwin Forrest Home, is paying a brief visit to New York. Mr. Penistan is hale and vigorous, and he recalls the days when he was the professional associate of Forrest, Davenport, and other lights of the past with lively interest and entertaining anecdote. Mr. Penistan is the Home's librarian. Since he entered the Home he has prepared a complete catalogue of the 7,000 books bequeathed by its founder.

Paulding.—Frederick Paulding has been engaged at a large salary to support T. W. Keene. He will play De Mauprat, Bassanio, Laertes, and Cassio. He joined the company at Cincinnati last night, appearing at the new Walnut Street Theatre, which Mr. Keene and his company were selected to dedicate.

Durbin.—Maud Durbin, a gifted young Denverite, has come to New York to fill an engagement with Madame Modjeska. Miss Durbin played successfully in amateur theatricals, and her qualifications impressed Madame Modjeska to such an extent that she urged the young lady, who is beautiful and accomplished, to adopt the stage. The parts acted by Mrs. Beaumont Smith last season will be entrusted to the débutante.

Carter.—Mr. and Mrs. Lincoln J. Carter are enjoying a journey through Utah, to the coast, and in the Yellowstone Park. At the close of the trip, which will consume six weeks, Mr. Carter will return to work on his new play, The Tornado, which he declares will have wonderful scenic effects. He says that both of the Fast Mail companies have opened well.

Storey.—Jessie Storey, the original Hattie Griffin in Abbott and Teal's production of Niobe, recently acted her old part for a week in the London production of that comedy. Miss Storey's work was highly praised and liberal inducements were offered for her continuance in the role.

Terry.—The reports of Ellen Terry's serious illness are denied. She is to reappear on Saturday night at the London Lyceum as Katharine in Henry VIII.

Hoey.—It has been solemnly decided by the United States authorities that the photograph of William Hoey in which he is seen with a number of treasury notes of large denomination in his hand, is not a violation of the law that declares it a criminal offence for a person to produce a picture or a representation of the government's legal tenders. Mr. Hoey breathes easier in consequence.

Tyler.—It is said that Odette Tyler is soon to wed a Western millionaire. She is a beautiful woman and an actress of marked ability.

Reed.—Mary Jane Reed, the mother of comedian Roland Reed, will celebrate her eighty-first birthday in Philadelphia to-morrow (Wednesday). There will be a gathering of the members of her family.

Clayton.—Bessie Clayton, who has been quite ill, will probably be able to return to her place in the cast of A Trip to Chinatown at the Madison Square next week. Minnie Renwood is her substitute meantime.

Sullivan.—From the tone of the cable accounts of the production of Sir Arthur Sullivan's new opera, Haddon Hall, in London on Saturday night, it does not appear that the distinguished composer has found a completely successful substitute for Mr. Gilbert in Sydney Grundy.

Voorhees.—The *American* of Nashville says that Jean Voorhees, the star of The Planter's Daughter, is "an exceptionally pretty girl and an actress of strong emotional powers."

Seabrooke.—Thomas Q. Seabrooke and his opera company opened in Pittsburg at the Duquesne Theatre last night. The two succeeding weeks will be played in Washington and Baltimore. In spite of the turgid condition of affairs theatrical in Philadelphia the company were cordially received there during the three weeks' engagement which terminated last Saturday night.

Mansfield.—Richard Mansfield says, in describing the manner in which he assimilates characters: "I have a craving on the evenings when I am playing Baron Chevrial to chuck all the girls under the chin—quite a harmless occupation, but it goes to show the trend of my mind then, *then*—only then." It is to be hoped Mrs. Mansfield will exercise vigilance and diplomacy in keeping A Parisian Romance as much as possible off the bills.

Hill.—J. M. Hill was in Buffalo all last week, supervising the final preparations for his elaborate production of The Fencing Master.

Mantell.—Robert Mantell is experiencing the vexations of several lawsuits in which he is the defendant. The latest is the result of a claim made by Frank Melrose and Harry Chapman respecting the authorship of The Face in the Moonlight. They assert that Melrose wrote the play in 1870 for Harry Lorraine and that Charles Osborne, a member of Lorraine's company, appropriated it. Mr. Mantell, who is co-defendant with Proctor and Turner in the suit, denies that Mr. Osborne was ever an actor. An adjournment of the hearing of the application for an injunction was obtained to allow the defendants to get evidence from England, where Mr. Osborne is at present.

Murphy.—Fitzgerald Murphy has written a one-act play called Do Unto Others which Manager Varney has accepted and will place in front of The Vendetta. The author says that the piece has "a religio-philosophic motive and deals with the principle of compensation in a newspaper's dealing with a family affair." The little play will be produced this week, with Henry Bergman in the leading part.

JAMES ALDRICH LIBBEY.

The Mirror's first-page portrait this week is that of James Aldrich Libbey, well known as a comic opera artist.

Mr. Libbey was born at East Somerville, Mass., on Feb. 29, 1864. He early evinced musical tendencies and displayed gifts. When a boy his voice was a soprano, and he was a member of boy choirs.

At the age of eighteen Mr. Libbey received his first professional experience at the Bijou Theatre in Boston, where he appeared in Virginia. He played small parts for about two years, and then went to Europe, where he studied with the best vocal masters. After several years' absence he returned to America and devoted himself to concert, oratorio and grand opera work, enjoying much success in Boston and vicinity. But he again returned to comic opera, playing the leading role in The Little Tycoon, in which he met with pronounced success, and for which he was engaged the following season.

Mr. Libbey then played leading roles in the Conried Opera company for several seasons to the approval of leading critics all over the country. His latest city success was as Pippo in The Mascot, with the Disey Opera company. In this he appeared at very short notice to succeed an artist who had made a hit, and he duplicated his predecessor's success.

Mr. Libbey is now with the Digby Bell Opera company. He has a good presence, his acting is skilful, and his voice is remarkable for the purity of its tone, while his enunciation is unusually distinct. Being a student, and devoted to his art, Mr. Libbey will naturally rise much higher in his profession.

THE POTTER-BELLEW VENTURE.

The Boston papers scathingly denounce the play in which Mrs. James Brown-Potter and Kyrle Bellew appear in that city, and the interpretation of it. It is from Zola's "Thérèse Raquin," and is of a type of realism that shocks.

Thérèse is a young wife fervidly wooed by an artist, in whose murder of her husband she is a willing accomplice. In the second act the widow consents to wed her lover. In the third act, the bridal night, as she is alone with her accomplice, the terrors of the play accumulate. The fright and remorse of the wretches as their crime is discovered by the dead man's mother is depicted, and after the discoverer's denunciation is halted by a stroke of paralysis, the guilty man and woman die by each other's hands.

The whole motive is animal, without a gleam of soul, and in its interpretation the play is said to be peculiarly offensive.

A REMARKABLE SEQUEL.

A few weeks ago The Mirror disclosed the piracy of Hoodman Blind and Hazel Kirke at Peak's Island by Manager McCullum, who conducted the Summer pavilion theatre there. Among honorable and respectable members of the profession such transactions are regarded as dishonest. The Mirror has always reprobated them, and it will continue to do so.

It appears that T. C. Howard, who is interested in The Runaway Wife, was a Summer guest at Peak's Island. For that matter, other professionals sojourned there during the Summer. But Mr. Howard, in the course of his business of booking his attraction recently, applied to one H. E. Morgan, who is the manager of a theatre at Milford, Mass., and from an amanuensis of that manager received a letter refusing to treat with him on the theory that he had been responsible for furnishing news of McCullum's piracy to "a dramatic paper called The Mirror"!

The Mirror, with no suggestion of a thought of apology for publishing the wrongdoing of the Peck's Island manager, now wishes it understood that Mr. Howard was not the person who furnished the information. A regular correspondent of this paper, in the line of his regular duty, gave the information. All the regular correspondents of The Mirror are always expected to furnish news of such matters, and they will continue to do so to the confounding of dishonest managers.

As to Mr. Morgan, his action furnishes a description of his managerial principles and business instinct to which columns of characterization could add nothing essential.

THE USHER.

It seems to be pretty generally thought that the Metropolitan Opera House auction sale is the first stage of a game of "freeze-out" that the majority of the stockholders are playing against the members that are in arrears to the company. It is also bruited that when the transaction is finished the building will be found in the hands of the wealthiest and most influential of the present stockholders, who will rebuild and maintain the edifice to the uses for which it was intended.

✤

Another report, which finds some staunch believers, intimates that Uncle Sam has his eye on the Metropolitan property, and if he can get it at a fair figure, he will make it the site of the new uptown post-office.

✤

Broadway, between Thirty-fourth Street and Forty-second Street, is rapidly becoming the most imposing section of our great thoroughfare. New theatres and new hotels are rising along this strip, and its bustle and nocturnal brilliancy will soon be intensified. Perhaps the most important and beautiful addition will be the *Herald* building, at Thirty-fifth Street, the skeleton of which is already rising into space. Mr. Bennett, I am told, originally intended to make the *Herald's* home a perfect replica of the ducal palace in Venice. That idea was found to be impracticable, but the plans now in process of realization will produce a structure equally as fine and palatial, which will be unique among the architectural triumphs of the metropolis, and in all respects eminently worthy of the most famous newspaper in the world. When the great establishment is removed from Ann Street to Thirty-fifth Street, the neighborhood will throb with a new and vast vitality.

✤

In a St. Louis newspaper I read an account of the domestic life and antecedents of a young St. Louis woman who recently adopted the stage. This narrative admits that she is impelled to this course by the necessity of earning her living and that she is justified in embracing a stage career by her youth, her beauty, and her talent. Nevertheless, it sets forth, with the smack of relish, the details of an old, forgotten scandal that darkened her parents' home and cast its shadow over her girlhood. Why should a woman, who has her bread to win and who seeks to win it honestly, be pursued into her new life by the cruel revival of a scandal for which she was blameless and in which she had no part? The temptation to rake out from the ashes of the past these dying embers, merely to make a sensational "story," ought not to be stronger than manhood and chivalry. Surely those attributes are as essential to the character of a reputable newspaper as to the character of an individual.

✤

A number of novelties have been secured for this year's Christmas MIRROR, which will be all that the publisher's prospectus promises. The pictorial features will be numerous and artistic, the literary department will be more varied than ever, and the cover will cast all preceding covers in the shade. It will be the largest and the handsomest Christmas Number that THE MIRROR has produced.

✤

Frank Queen, the stage manager, died in Denver early in September, and our correspondent there sent on a brief notice of the event, which found a place in our obituary column. It was mentioned in this account that Mr. Queen's wife, two or three days before his death, gave birth to a child, which soon after died.

A few days ago Emme Lascelles called at the MIRROR office to make statement in this connection.

"I was married to Mr. Queen five years ago," she said. "We lived together for three years, and then separated. I did not see him again. The reference in THE MIRROR'S obituary to the child naturally has caused me a great deal of embarrassment and annoyance, and many friends have written me letters of inquiry on the subject. There is evidently a mistake somewhere."

I am happy to set Miss Lascelles right. The mistake probably grew out of some woman passing herself off in Denver as the stage-manager's wife.

✤

The open letter issued by the Philadelphia managers in explanation of their "combine" in certain respects gives a clearer insight into the motives of the organization. The assertion that the Association is desirous to restrict the deadhead and lithograph privileges raises the "combine" in estimation since it reveals at least one *raison d'être* of a legitimate character.

But the managers' explanation of the breach with a number of the local newspapers is not so satisfactory. At present there are two daily newspapers and several Sunday papers in Philadelphia from which the theatre advertising has been withdrawn. They are making reprisals of a lively and injurious character. This is not just to the visiting companies, to be sure; but it must be remembered that the papers did not begin the warfare. They were forced into it by the "combine."

It is difficult to see, in these circumstances, that the "combine" has, as its open letter asserts, made "the stay of the travelling companies more pleasant," and has "thus improved the tone of Philadelphia theatricals."

It will strike those that read the angry journals from day to day that the tone has become decidedly queer, while the reports of the majority of visiting attractions seem to indicate that the receipts are ditto.

A VETERAN IN NEED.

"Uncle" John Ellsler, the pioneer manager in Cleveland, has written to a friend, Sam Briggs, of that city, that he is in straitened circumstances, with his seventieth birthday approaching, and no prospect of engagement.

A number of representative citizens who remember Mr. Ellsler's efforts have started a subscription for his aid, and it is hoped to give him a substantial sum on his coming birthday.

To Mr. Ellsler belongs the credit of founding and maintaining one of the best stock companies ever organized in this country. There is hardly one among this organization who has not won wide reputation. In the company were Clara Morris, Effie Ellsler, James Lewis, Joseph Haworth, Roland Reed, Frederic Bryton, and others almost as well known.

It would seem fitting that some of the actors and actresses now famous and fortunate who were started up the ladder by Mr. Ellsler should improve this opportunity to subscribe something to the fund for this worthy old man. The matter is in the hands of the Cleveland National Bank of Cleveland, to which institution subscriptions may be sent with the assurance that they will reach the object.

MRS. BEERS' LEGACY.

Mrs. Newton Beers, known on the stage as Jessie Lee Randolph, will receive $30,000 as her share of a fund of $300,000 left in trust by her great-uncle, C. H. Taylor, a retired cotton planter of Eutaw, Ala., for his widow, who has just died. Mrs. Beers is one of ten collateral heirs who take the property.

TONY PASTOR'S SEASON.

Tony Pastor has made some very strong engagements for his regular season in this city, which will begin in a few weeks. He has secured the cream of Paris and London vaudeville performers who will appear in conjunction with the best talent that the native field affords. Traveling variety organizations are filling the time at Mr. Pastor's Theatre pending his return with his own troupe. All through the Summer a high class of specialty entertainment was maintained by Business Manager Sanderson in his chief's absence, and it is a matter of record that the receipts were unprecedentedly large during the hot term, in spite of the attractions of out-door entertainments and the usual conditions that depress theatricals at that time of year.

THE RUNAWAY WIFE.

Manager T. C. Howard has made careful preparations for the tour of Louise Aydelle in The Runaway Wife. The play has been improved by the addition of several new and attractive features, and an excellent route has been booked solid, beginning in Philadelphia on Nov. 7, to Feb. 1, after which time several dates remain to be filled. Miss Aydelle is a handsome, earnest woman, and an experienced actress, who has been identified with several of the best touring companies. She will be supported by Edward P. Sullivan—who is to be "featured"—and a first-class company.

THE BOY SOPRANO.

Cyril Tyler, the boy soprano, noticed recently in THE MIRROR, sang at Palmer's Theatre on Tuesday before an invited audience. His ability had been highly lauded in other cities. The lad is about twelve years old, and is pretty enough to be taken for a girl. He was born in Naples, his father and mother both being professional singers. He sang the "Ave Maria," by Gounod-Bach, "Charmant Oiseau" from La Perle du Bresil, and "Home, Sweet Home." His voice is sweet and yet strong, and his expression is shaded with artistic instinct. He will undoubtedly be a favorite as long as his unusual gift shall last. The success which his remarkable singing achieved at the invitation performance justifies the expectations of his enterprising manager, Edgar Strakosch.

GOSSIP OF THE TOUR.

EMMA HANLEY has returned to this city.

SOL ATKEN and Ruth Davenport have been engaged for Elysium.

MARY SHAW has been engaged to play Jean in Ye Earlie Trouble.

ROSE NEWHAM has been engaged for skirt-dancing with the Marie Gurney Opera company.

ETTA LYONS has made a hit in J. Z. Little's World.

LAURA ALBERTA has joined The House on the Marsh company.

GYPSY ALCOTT thinks of going on the vaudeville stage.

LIGHTS AND SHADOWS is being presented at Forepaugh's Theatre, Philadelphia, this week, by the following company, engaged by J. J. Spies: Horace Mitchell, Ella Hunt Grover, Emma Hagar, Josephine Laurens, George Secor, John Templeton, Leighton Baker, Stephen Grattan, W. W. Taylor, Lillian Chantore, and Henry Blakemore.

REHEARSALS of Uncle Isaac are progressing at the Olympic Theatre in Harlem.

NANNIE LASCELLES, one of the pupils of Eddie Collyer, is now dancing in Miss Helyett and winning high praise.

HORTON MCKIM has been engaged for Harry Lacy's company.

MARY BINGHAM, Myron Calice, Charles Hagar, and Joseph Coyne are among the actors secured to support Gracie Emmett in A Mile a Minute.

EDWARD WARREN and Ella Fontainebleau will leave Frank Wills' Wait Till the Clouds Roll By company on Oct. 3.

FRED D'ARCY, author of The Devil's Mine, will take out that play after election.

ANNIE DELAND, who has been ill for three or four months, has recovered.

MACK CHARLES has replaced Basil West in Hands Across the Sea.

ADELAIDE RANDALL, who has been starring in opera for a number of years, has joined John T. Kelly's McFee of Dublin company, in which she plays the part of the opera singer. The piece, by the way, appears to have made a decided hit.

WOOLSON MORSE and Cheever Goodwin are engaged on two new operas to be produced in this city.

C. W. TRAVIS has signed to play the Captain in The Midnight Alarm company for the rest of the season.

J. ALEXANDER BROWN arranged with W. A. Brady to engage the Gentleman Jim company. Mr. Brown has orders to secure actors for two large productions that will soon open in New York, besides a large opera company.

H. MONTAGUE has been engaged for heavies in The Players' Stock Company.

MORTIMER MURDOCH, J. E. MacGregor, Charles Manly and wife, and Harry Matthews have been engaged for the Rob Roy company.

JAY WILSON has been engaged for the light comedy part in James J. Corbett's play. Mr. Wilson was seen last season in The Cadi and in Husband and Wife.

FLORIDA KINGSLEY is playing Shakespeare in a special production of The Lights o' London.

MARGUERITE SCHUYLER has left the One of the Bravest company.

NAT HAINES has forsaken farce-comedy ranks and gone back to variety with his partner, Vidocq.

MANAGER HOLMES, of Brooklyn, had one of the fingers of his left hand broken recently in a runaway accident.

CURRENT CASH, an English melodrama, by C. A. Clark, which is now in its fourth year in Great Britain, is to be produced at Niblo's by Randall and Dickson on Oct. 24.

CONTRACTS have been signed by which Edgar Selden is to star for five years under the management of Alexander Comstock. Mr. Selden's season will open on Nov. 14 at Niblo's, when he will present his new dramatic version of Samuel Lover's novel, "Rory O'Moore."

PROFESSIONALS who see The Danger Signal are impressed by the clever work of Frank Coltman, who doubles as a dude and a tramp. Paul Dresser, of this company, is repeating his success of last season, and he still finds opportunity to write popular songs.

THE theatre of these times seizes upon strange episodes. The shooting of the Frenchman Abeille, called "the little yellow dwarf," by the American Deacon, whom he had wronged, has been put into a play by Paul Potter for Helen Barry, under the title of The Duchess.

AMONG the actors engaged for Annie Pixley's company are Annie Douglass, Joseph Brennan, Genevieve Beaman, Harry Bell, Fred. Sackett, Joline Butler, and Harry Platte, musical director.

WALTER OSMOND, David Wall, and Gertrude McGill are recent engagements to Oliver Doud Byron's company.

JOHN A. STEVENS has engaged the following actors to support him during a short Southern tour: Harry Courtaine, Collin Varrey, Revel Germaine, Percy Brooke, Charles B. Hawkins, Annie Barclay, Tessie Butler, Louise Dickson, and Olive Berkley.

REHEARSALS of Babes in the Wood will begin at the Boston Theatre on Oct. 20.

LENA HEYWOOD is with The White Squadron.

KATE UART is back with The City Directory, replacing Bessie Cleveland, who goes with the Marie Tempest company.

MANY jokes about the insurance business were interpolated in Wang at the Broadway Theatre on Thursday night. The theatre was almost filled with representatives of that business, four hundred of them being delegates to the national convention of insurance agents, and guests of the New York men in that business.

CLARA MORRIS will open the new Opera House at Defiance, Ohio, on Oct. 21, in Sardou's Odette.

JAMES LACKAYE and Ruth Hamilton, both of the Niobe company, were married at West Superior, Wis., on the 14th inst. An elaborate supper in honor of the event was given at the Tower Hotel, where the wedding ceremony took place.

LOUIS GOULLAND, who has managed Barry and Fay for the past five years, will retire in November. He will be succeeded by William Dunlevy.

R. A. ROBERTS is about to begin the first of his productions for Frank W. Sanger, An Official Wife. The railway scene, showing the line between Russian and German territory, will be faithfully represented in every detail. Mr. Roberts thinks the play will be a great go.

THE cholera scare, which had no real *raison d'etre* so far as this city was concerned, is about over. Managers feel greatly relieved.

DARTMOOR, Arthur Law's four-act comedy-drama, which made a success in London, and in which J. H. Gilmour is to star, is being rapidly booked. H. S. Taylor has charge of the bookings for Manager H. S. Guyon, and all communications should be addressed to him at Taylor's Exchange.

MOST of our native dramatists are busy, and one source of encouragement lies in the fact that they are writing under orders, showing a growing confidence on the part of managers in American work.

SID CONDIT is playing the part of Larry O'Malley, the Irish coachman of the Marquis of Londonderry, in The Shetland Lass, under management of the Pollach Brothers. His singing and dancing are said to be features.

CHARLES LEONARD FLETCHER, director of Proctor's Theatre School of Acting, will not produce the new comedy, No Use for Money. With his pupils he is rehearsing his version of Blanchard Jerrold's Beau Brummell, which will be produced at Proctor's the first week in October with Mr. Fletcher in the title role.

MINNIE CUMMINGS has written a Jewish historical emotional drama, which is to be produced by a syndicate as soon as plans can be matured and a theatre secured. Miss Cummings had for collaborator in this work a well-known English author.

MYRTLE TRESSIDER has joined Lester and Williams' Me and Jack company in Philadelphia—her third season with this company. Miss Tressider introduces the new dances taught her by Eddie Collyer.

THE Gypsy Queen, an adaptation of Balfe's Bohemian Girl, which was carefully rehearsed by the Marie Gurney Opera company, and opened at Elizabeth, N. J., last week, and will go South. Richard Lansmere, late of the Crystal Palace and Olympic Theatre, London, is with the company, and the organization is worthy of success.

JEFFREYS LEWIS' six weeks' engagement at the Stockwell Theatre, San Francisco, was so successful that her California tour has been cut short, and she will return to that theatre for two weeks in October.

ETHEL WINTHROP, who has been playing leading business in the Summer stock company in Montreal, will be leading lady in Augustus Pitou's Mavourneen company.

A BENEFIT to the widow and children of Jacob Sherwood, late master mechanic of the Madison Square Garden, on Tuesday last, was well patronized and netted nearly $1,000. Among those who gave their services were E. P. Ransom, Signor Anton, Baggeson, James S. Burdett, Mrs. Montague, Mrs. Chapuy, Mr. Greenfelder, and Mr. Gracey, of Sinbad, Mlle. Gautier, Flora Finlayson, Fielding, Ida Klein, the Espinosa Quartette, Estelle Wellington, the Hengler Sisters, and Amy Swain.

REHEARSALS of Maude Granger's new play, Lenora, have been in progress at the Bedford Avenue Theatre, Brooklyn, under the supervision of the author, Laurence Marston. The production will be given at Mystic, Conn., on Oct. 3. Lenora, Inherited, and a new play to be produced about the first of the new year, will constitute Miss Granger's repertoire.

LILLIAN LEWIS will return to New York in a fortnight, and present Lady Lil at Niblo's.

H. A. D'ARCY has his hands full of business. He is doing press work for Niblo's, Lillian Lewis, Edgar Selden, and Current Cash.

M. J. MURPHY, the active advance agent for Katie Emmett, has received a valuable gift from the widow of James Redpath in the form of that celebrated lecturer's library, which includes a large collection of works on Irish subjects. Mr. Murphy is a student of Irish literature. He speaks Celtic fluently.

THE Ship Ahoy company had a hard time in Louisville. The company's baggage was held by hotel-keepers, and as salaries were in arrears, the actors had to leave the city without their personal belongings. The managers, Slocum and Ellis, seemed to have tried their utmost to avert trouble, but they were without sufficient capital.

THERE are letters at the Springfield, Ill., post office for George Benedict, care of Beach and Bowers; E. J. Dengen; Edward and Frank Mallory, care Mallory Brothers.

THERE have been several withdrawals from the Nat Goodwin company. Fred. Lotto, Jean Clara Walters, and Robert G. Wilson gave notice last week. The cause of these defections was said to be the undue hilarity of the star.

ST. LOUIS, MO., Sept. 4, 1892.

Dramatic Mirror:

Doré Davidson and Ramie Austen in Dangers of a Great City opened to-day to the capacity. Hundreds turned away both performances, matinee and night. The piece received with cheer after cheer. Audience wild with excitement. T. W. JOSAS,

Manager Harlin's Theatre.

MORE "PHILANTHROPY."

It occasionally happens that the hollow nature of the "philanthropy" of Elbridge T. Gerry's S. P. C. C. is strikingly shown. A case that came to light on last Friday illustrates the dishonesty of principle that marks some of the proceedings of Gerry through his agents.

Manager Mart Hanley engaged a lad named Leo J. Coveney to sing, while sitting on a cart with others in Squatter Sovereignty, the song "Paddy Duffy's Cart." The boy is fourteen years old, and has a sweet soprano voice. He was to receive $15 per week for an appearance of about eight minutes each evening and at a matinee in this play. The money was to go to the boy's mother, who lives at 260 West Twenty-second street, and who needs the money thus easily, honestly and pleasantly earned by her son.

The boy had appeared in the play three nights, when, lo! one of Gerry's agents ordered the management of the theatre to withhold him from further appearance. Manager Hanley, who is a law-abiding man, agreed to abide by what Gerry claims is law, and the lad no longer appeared.

"It seems strange to me," said Mr. Hanley to a representative of THE MIRROR, "that any society professing to have the welfare of children at heart should shut its eyes as it walks the street to the fact that barefooted little ones, not even ten years old, take their lives in their hands a hundred times a day as they jump upon street cars in the hope of making a penny by selling a paper; or that boys in hotels in this city drag out sixteen hours of their existence every day for small pay, and nobody interferes for their good; while a boy who sings a few minutes in a theatre for enough money to keep him and his mother in comparative comfort is pounced upon by some 'philanthropist' who had rather see him walk the streets and starve."

Truly, Mr. Hanley, it seems strange. But Mr. Gerry dearly loves to figure in the newspapers, and he can do this by arbitrary interference with theatre people; whereas if he should bestir himself for the actual good of those really needing his services nobody but the Recording Angel would know it.

THE METROPOLITAN TROUBLES.

On Wednesday a judgment of $101,000 was entered on confession against the Metropolitan Opera House Company, in favor of Earl Clinton Potts, on assigned claims. It is reported that the property of the company will be sold on this claim. The judgment is based on thirteen notes transferred to Potts. Twelve of them, each for $7,500, were made by the company on May 27, 1891, in favor of William K. Vanderbilt, Luther Kountze, George G. Haven, Edward Cooper, William C. Whitney, Robert Goelet, George Henry Warren, Henry G. Marquand, Adrian Iselin, George Peabody Wetmore, George N. Curtis, and James A. Roosevelt. The thirteenth note, for $11,000, was made by the company on Aug. 1 last in favor of Roosevelt and Son.

On Thursday Deputy Sheriff Carraher levied upon effects of the company to satisfy the above judgment. The property taken consisted of costumes, music, and furniture that had escaped the fire. A keeper was put in charge of the building to watch the property.

It is said that the valuable wardrobe of the Opera House has escaped practically uninjured from the fire. Workmen are cleaning the swords and armor, which, they say, will be as good as new. The armor was discolored by smoke and slightly rusted by water during the fire. No date has been fixed for the sale of this property under the judgment. Action will not be taken, probably, until the directors have met again.

There is an impression that when the Opera House and its contents are sold under judgments, it will be purchased by certain of the directors and their friends who will reorganize the company and re-establish grand opera.

LILLIAN RUSSELL'S NEW VEHICLE

The Mountebanks, the comic opera for which Manager T. Henry French had made such elaborate preparation, was produced by the Lillian Russell company in San Francisco on Sept. 22. The work has enjoyed a long run in London. Its libretto is by W. S. Gilbert, and its music by Alfred Cellier. The Mountebanks will be presented in New York at the Garden Theatre on Dec. 26. The San Francisco public accepted the work with pleasure.

The scene is laid in Sicily. The members of a secret society called the "Tamorras" seize a monastery, and array themselves in monkish garb, to lure a certain duke into their power. Alfredo, a young peasant, in love with Teresa, who scorns him, resolves in revenge to pay court to Ultrice, who loves him. At this point a village innkeeper, hearing of the coming of the duke and duchess, induces the peasant and Ultrice to assume their parts in order that he may practice in advance the ceremonies of deference to the expected visitors. Now a band of mountebanks arrives in the village with a wax works show, whose chief figures, Hamlet and Ophelia, have been detained on the frontier for want of passports, and two villagers, Bartolo and Nita, agree to take these parts.

The innkeeper discovers a mysterious bottle of liquid that makes every one who drinks it exactly what he pretends to be. Every one drinks of this liquid, and the brigands really become monks, the live people become wax and must be wound up, and the peasants are transformed to the titled people they represent. The charm is broken after amusing incidents, and all ends in happiness.

The first act, as Geraldine Ulmer played it in London, ended doletully, but is made brighter, and fetching songs have been interpolated for Miss Russell, who plays Teresa, and Hayden Coffin, who is the Alfredo.

Miss Russell is richly gowned, the opera is elaborately costumed, the scenery is appropriate, and when the company reaches New York, where great attention will be paid to the ballet, it will be in trim to illustrate the work in the best manner.

CINCINNATI'S NEW THEATRE.

The New Walnut Street Theatre at Cincinnati was opened by Thomas W. Keene in Hamlet last night. The work of building was accomplised a week earlier than the contract time.

The theatre, which will seat 2,000, is unusually beautitul. The dome interior is a pale blue ground studded with two hundred electric stars and ornamented with the figures of the Muses in masterly drawing and color. The centre is a radiating circular ornament in gold and silver.

The roofings of the balcony are decorated with pale blue shields, interwoven with fanciful arrangement of silver and gold flowers on a golden-cream ground. There is a spacious foyer, with a striking dome. Carvings in oak adorn the stairways. Every modern appliance for the luxury and safety of the audience has been brought into requisition. The exits and fire-escapes number over a score.

The exterior is in the Romanesque style. The principal entrance is a massive Roman arch with classic carvings, supported on four columns. The structure is an ornament to the city of Cincinnati.

A NEW DEPARTURE AT PROCTOR'S.

In THE MIRROR this week Proctor and Turner make an announcement that will be something of a surprise to the dramatic profession. The radical change of policy that they disclose will no doubt be discussed with interest. There seems to be little possibility of doubt, however, that managers of stars and first-class combinations will be glad to avail themselves of the opportunity now offered for the first time to play regular New York engagements of one week at a theatre that has an established clientèle equal to that of some Broadway houses.

During the first three years of its existence Proctor's attained a position as a production theatre quite remarkable. The management gave a series of successful productions that need only to be mentioned to show how accurately the popular taste had been gauged. The County Fair, Shenandoah, All the Comforts of Home, Men and Women, Wilkinson's Widows and The Lost Paradise in turn attested the business sagacity of the management by their success on the road as well as the favor with which they were received in New York.

While the new policy is less ambitious than that which built up the reputation of the theatre, it is probably a surer way to continued pecuniary success, and it involves much less risk. As managers are in the field to make money, no fault can reasonably be found with Proctor and Turner for seeking to convert their theatre into what may prove a veritable gold mine. The books are now open for the season of 1893 and 1894, and applications should be made to F. F. Proctor or Frank Dietz at the Twenty-third Street offices.

CHARLOTTE THOMPSON'S SON.

Charlotte Thompson has a son of whom she is justly proud. Lorly Rogers, the young man in question, who but recently passed his majority, was admitted to practice at the bar of the Supreme Court in Alabama a few months ago. He underwent a rigid examination before the Chief Justice of the State and came forth with honors and his diploma. One of the remarkable features of the brilliant young man's acquirement of his profession was that he prepared himself in six months for an ordeal that most students confront only after three years' work. Soon after his admission to the bar Mr. Rogers acted as counsel for the accused in two murder cases, and won both of them. His eloquence and his skilful management of these important cases astonished the judge and prosecuting attorney, while they had the desired effect upon the jury. Mr. Rogers has formed a partnership with another rising lawyer, with offices in Montgomery. Lysander Thompson, young Rogers' uncle, is as much delighted with the young attorney's success as are his parents.

FRANCIS WILSON'S TINY THEATRE

On Tuesday evening Francis Wilson's little theatre, which occupies the top floor of his residence at New Rochelle, was formally dedicated. It was an event of pleasure that had been anticipated by the neighborhood with general interest.

The audience consisted of about one hundred-and-fifty men and women, all friends of the comedian, who had united the compliment of attendance with a charitable purpose for a local hospital.

Mr. Wilson made a brief address, and was characteristically amusing. He then introduced his friend, Dr. DeWitt Miller, of Pennsylvania, who spoke upon "The Country's Responsibilities."

The theatre was transformed into a banquet hall at the conclusion of the entertainment, and a supper was served. The theatre, though small, is perfect in its details. It is decorated in white and gold, and its lights are controlled from the stage. The proscenium arch is artistically decorated, and the scenery is painted in oils and made fireproof.

ST. LOUIS, Mo., Sept. 4, 1892.

Dramatic Mirror:

Doré Davidson and Ramie Austen in Dangers of a Great City opened to-day to the capacity. Hundreds turned away both performances, matinee and night. The piece received with cheer after cheer. Audience wild with excitement. T. W. JONES,

Manager Havlin's Theatre.

OBITUARY.

Patrick Sarsfield Gilmore, the famous band organizer and leader, died suddenly at St. Louis, at the Lindell Hotel, at 6:45 o'clock on Saturday evening, of heart disease, aggravated by indigestion. He had felt ill for several days, and consulted a local physician. For the first time since the beginning of his engagement at the Exposition, he did not direct his band at the concert Saturday afternoon. His death was wholly unexpected. He was sixty-three years of age. On Friday night he received official notification that he had been appointed musical director for the World's Fair, and he was in high sprits, as this position was the height of his ambition, and in his opinion the highest tribute ever paid to a musician. He wished to round out his active career with this honor, and intended then to retire. His wife and a daughter, Minnie Gilmore, survive him. He leaves them in comfortable circumstances. Mr. Gilmore was born on Christmas, 1829, in the county Galway, Ireland. He early showed unusual taste for music, and while a boy made rude instruments upon which he performed. He was intended for the priesthood, but was finally placed in a mercantile house in Athlone. Here he evinced such musical skill that his employer had him teach his sons. He was recognized as an instructor at the age of fifteen, and Athlone being a garrison town, young Gilmore was a frequenter of the military quarters, where he gained acquaintance with the musicians. A retired bandmaster named Keating took the young prodigy in hand, and instructed him to such purpose that in a short time he could play upon any instrument used by the local band, of which he was a member, and for which he composed various pieces. As he had attained great proficiency upon the cornet, he sought better opportunity as a performer in this country. He reached Boston at the age of nineteen, and there and in neighboring places soon won distinction. In Boston he organized Gilmore's Band, which became famous. When the war broke out, Gilmore enlisted with his organization, and in the army he also became noted as a musician. His "National Peace Jubilee" in Boston, and other musical projects, soon made his reputation general. Gilmore moved to New York in 1873, and organized the now famous Twenty-second Regiment Band. Some of his compositions have won wide popularity. He was personally very popular with musicians and the public.

Harry B Orr, the correspondent of THE MIRROR at Honesdale, Pa., met with a shocking death on Sunday afternoon, Sept. 11. Mr. Orr, accompanied by some friends, left Honesdale to visit a neighboring town where his wife was staying with her parents. Before reaching his destination, Mr. Orr learned that his wife had gone to spend the day at another village, and he returned, and started to walk up the track toward Honesdale. A train came along, and it is supposed that he attempted to board it. The engineer saw his signal for the train to slacken, but the train, which was running at the rate of twenty five miles an hour, was not slowed up. At eight o'clock on Monday morning the track walker found the mangled body of a man lying across the rails. The remains were taken to Honesdale, and the funeral exercises were held in the Presbyterian Church. Mr. Orr was the operator at the Erie coal office at Honesdale. He was twenty-six years old, and one of the most popular young men in the city. He leaves a wife and one child. He was a member of the Oslek Tribe of Red Men and secretary of the Royal Oak Benefit League. The floral tributes sent by his associates and friends were numerous and beautiful. The remains were interred at Addison, N. Y., by the side of those of his mother.

George W. Orrin, of the Orrin Brothers, who monopolized the circus business in Mexico, died recently in London, aged forty-six. He had been in the show business since childhood, having started with Dan Rice and the elder Orrin. In his early days he was an equestrian and a general actor. The deceased and Edward A. Orrin succeeded to the big show bearing that name on the death of his father, and both accumulated wealth.

Mrs. Hester A. Montgomery, once a noted danseuse, died suddenly on Saturday at her residence, 464 Eight Avenue, in this city. Her son's death by drowning a short time ago prostrated her and she never recovered from the effects. Mrs. Montgomery was fifty years of age. She leaves a husband, a son and a daughter. For several years past she taught dancing.

William C. Donaldson died recently in a Chicago hotel from an overdose of morphine. He was a native of Canada, aged thirty-three, and had been on the stage since 1879. His first wife was Grace Thorne, the daughter of Charles R. Thorne, Jr. She was divorced from him, and is now Mrs. Frazer Coulter. Donaldson also remarried. He once starred in melodrama.

Mrs. T. A. Devere, wife of the acrobat and mother of the sisters Devere, died on Wednesday of cancer of the stomach at 66 East Twelfth Street. She was formerly a performer, and was well known in Europe, where she traveled for years with Chiarini's Circus. She was born in England, and was about forty-five years old.

M. Parrot, the husband and teacher of Carlotta Grisi, and a famous dancer, is dead in Paris at the age of 83. Auguste Vestris taught him, and he was a favorite at Her Majesty's when the house was known as King's Theatre. He made his debut in 1830, and was the inventor of several ballets.

Mlle. Blanche, an American tight-rope dancer, died recently in Paris, where she created a sensation a few years ago. In London she was quite popular about ten years ago. She was a handsome woman and a daring performer.

A leading actor named Maitland, in a company playing The Two Orphans, fell dead while playing in the Prince of Wales' Theatre at Carmarthen, England, Friday night.

James P. McCabe died recently in Boston. He was formerly a noted jig and clog dancer. He left the stage about 1880, and had since been prominent in turf affairs.

Kate Ormond, once a famous equestrienne, is dead in the city of Mexico. For the past ten years she had been in retirement.

MATTERS OF FACT.

Nina Gleason will play the part of May Herne in Captain Herne, U. S. A., having been specially engaged.

L. L. Tilden, manager of the Atlantic Opera House, Atlantic, Ia., announces open time for first-class companies.

May Brookyn may be addressed at 29 West Twenty-sixth Street.

There are three engagements yet to be made for the company that is to support Louise Aydelle in The Runaway Wife, whose tour will begin on Nov. 7. Manager T. C. Howard desires to hear from a character actress, a comedian to play an English "swell" and introduce refined specialties, and a clever child.

La Regaloncita is open for immediate engagement, in town or on tour.

Myrtle Tressider was heartily received on her appearance last week with Lester and Williams' Me and Jack company at Philadelphia. She is the leading singing and dancing soubrette in the piece, and received many flattering notices from the press. Miss Tressider is a pupil of Ed. Collyer. She has received several offers for next season, but prefers to await developments. At the close of the season she will return to the instruction of Mr. Collyer, who will perfect her in different modern dances. She will also take a course of vocal lessons under the best teachers.

Cehe Ellis, who plays the leading part in Dr. Bill this season, is receiving very favorable notices from the newspapers in those cities in which the piece has already been seen for her comedy work, and also for the original singing and pantomimic specialty which she introduces in the second act of the piece, thus enabling the management to dispense with the one-act curtain raiser which preceded Dr. Bill last year. Some Rochester opinions of Miss Ellis' work will be found quoted in her card in the present issue.

R. F. Trevellick, Jr., formerly agent for The Main Line, Moore-Gorton's Minstrels, manager of the Grand Opera House at Benton Harbor, Mich., and two years with Owen Fawcett, is at liberty.

Mattie Vickers publishes in this issue a card of thanks to members of the McFee of Dublin company and also a very gratifying letter from the company. She intends to star with her own company, and her prospects are most encouraging.

The three popular songs, "Boys, Listen to Your Mother," "Pretty Mary Jane," and "Honey, I'll Never Leave You," can be obtained only of the publishers, B. Harms and Company, 18 East Twenty second Street, New York city.

John C. Leach, dialect comedian, the original Hi Sing in The Pearl of Pekin, and the original newspaper reporter in A Trip to Chinatown, is at liberty for the season of 1892-93.

Orders for the Goldsmith Steel Trunks have been received from all parts of the country. They are, without doubt, the most substantial theatrical trunks made.

Madame Modjeska has engaged six pupils of Proctor's Theatre School of Acting to play minor roles in her forthcoming production of Henry VIII. at the Garden Theatre.

Maude Granger and her company are rehearsing the two new pieces she intends to appear in this season, Lenora and Inherited. Miss Granger will begin a preliminary tour in New England on Oct. 3, and will appear at the Grand Opera House in Boston on Oct. 31.

Mrs. Dan McCarthy's injunction suit against John P. Sullivan came up before Judge Kelly of the United States Court at St Paul on Friday last. After hearing the evidence the judge dismissed the suit on the ground that the Leaves of Shamrock was an entirely different play from the one it was claimed to have infringed upon. He also gave John P. Sullivan the right to continue to play. The piece is playing to excellent business, and all dates will be filled as contracted.

Manager George H. Hughes of Houghton's Opera House at Luzerne, Pa., has some good time open about the holiday season. The house has a seating capacity of 800, is heated by steam and lighted with gas and has good hotel accommodations near by. Luzerne is but three miles from Wilkesbarre with 8,000 population to draw from.

WILLIAM J. SIMMONS, who claims to be a playwright, was arrested on Saturday on a charge of swindling an Albany man named Kimball out of $250. Simmons offered Kimball a post as treasurer of a mythical company for that sum. The Albanian paid the money and found soon after that he had been duped. Simmons denied that he had swindled Kimball.

MANAGERS' MESSAGES.

WILMINGTON, Del., Sept. 20.—Biggest business of the season for the opening night of The Indian Hero. The house was packed, and everything a hit. Anderson, the star, is unexcelled in his line.
W. A. BROWN.

KANSAS CITY, Sept. 21.—Marie Heath in A Turkish Bath turned hundreds away from the Gillis to-night, breaking the house record. Only three passes in the ticket box.
E. H. MACOY.

ST. PAUL, Sept. 26.—Joseph Arthur's Still Alarm and Little Tuesday opened to-night at the Bijou Theatre here, breaking all records of the house. Hundreds turned away.
AARON APPLETON.

MONTREAL, Sept. 21.—Faust played to standing-room every night during the engagement here. Lewis Morrison essayed the character of Richelieu on Saturday evening. It was a fine production and a successful one. Audience wild with enthusiasm, cheering the star.
BENJAMIN BAKER.

CUES.

EDWIN WAYNE has been engaged for The World Against Her.

ENGAGEMENTS of The Family Circle, the season of which begins next Monday in Brooklyn, include Nanette Comstock, William H. Thompson, Adolph Bernard, Kate Meek, Lena Merville, Kate Mayhew, Frank M. Burbeck, Thomas Burns, and Harry Mills.

E. L. WALTON replaces Fred. Lotto in Nat Goodwin's company.

IT is said that a number of changes will be made in the Old Jed Prouty company.

FREDERICK ROBINSON will appear with Rose Coghlan during her four weeks' production of Diplomacy at the Star.

IT is said that Harrigan will follow up his successful revival of Squatter Sovereignty by further revivals of the Mulligan plays. There were nine in the series, and it is reported that the actor-author is now engaged in condensing them into four plays of three acts each.

KARL MORA has been engaged for the Elysium company.

JAMES O'NEILL played Fontenelle to standing-room-only houses at the Bowdoin Square Theatre, in Boston, all last week.

A BENEFIT will be given for the Ladies' Social Session, B. P. O. Elks, on Oct. 9 at the Grand Opera House.

EFFIE ELLSLER will play Camille occasionally this season, in addition to Hazel Kirke.

A DATE has been secured at the Fifth Avenue by the Rosenfelds for Eleanora Duse.

THE Theatrical Advertising Association held its elections and annual meeting last week. R. A. Duncan, president; John Law, vice-president, and George Arthur, secretary, were re-elected.

LEWIS MORRISON writes that his business is greater than ever this season. At the Queen's Theatre, Montreal, last week, he turned people away every night. He put on Richelieu one night during the engagement—not because he needed another drawing play besides Faust but because he took a personal pride in playing the role.

COURTENAY THORPE is in town, preparing for his tour with the Yokes company.

ONE of the latest of the many rumors about the future of the Metropolitan states that Mrs. Jeannette M. Thurber is organizing a syndicate to buy it for the uses of the National Conservatory of Music.

HENRY LEE has opened a dramatic studio at 439 Fifth Avenue, where he purposes to teach acting. Mr. Lee announces his intention to confine his professional work to jobbing engagements in and about New York this season.

LOUIS WALLICK has been engaged by James W. Morrissey as advertising agent of the Madison Square Garden. He still, however, retains his post at the Broadway Theatre.

CHARLES SCHROEDER, agent for Agnes Huntington, has returned from Europe. He says Miss Huntington will not return to this country this year. She is now suffering from a sprained ankle.

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Next Week—POTTER, OF TEXAS.

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HENRY E. DIXEY

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Oct. 3—Mr. John Drew in The Masked Ball.

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DAN McCARTHY IN

THE RAMBLER FROM CLARE.

Next Week—N. S. WOOD.

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ROBERT MANTELL

in the Romantic Drama by Charles Osborne,

THE FACE IN THE MOONLIGHT.

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Mr. W. H. Wheeler,
Mr. Neil Morton,

Miss Kate Vandenhoff,
Miss Mabel Huntington,
Miss Florence Walcot,
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Waltz Song

"HONEY, I'LL NEVER LEAVE YOU,"
Darkey Refrain

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Oct. 3—Charles Frohman's Comedians in the latest successful play, FAMILY CIRCLE.

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WEEK OF SEPT. 26

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NATURAL GAS

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Oct. 3—James O'Neill in his new play, Fontenelle.

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Week Sept. 26. Matinees Thursday and Saturday.

SPIDER AND FLY.

Excellent reserved seats, 25c. and 35c.

Oct. 3—The White Squadron.

MATTIE VICKERS'

CARD OF THANKS

To

McFee of Dublin Co.

Ladies and Gentlemen:

Accept my SINCERE THANKS for your handsome "Floral Tribute and Letter of Compliments" received the night of my departure. It was, indeed, a surprise, and most heartily appreciated. Though our acquaintance was brief, it has been one that I shall recall with most pleasant memories. . . . I trust I may always retain your esteem and friendship. Most sincerely yours,

MATTIE VICKERS.

Miss Vickers received the following letter from Messrs. Kelly, Welty and company:

COUNCIL BLUFFS, Ia., Sept. 17, 1892.

Dear Miss Vickers:

Our relationship with you during your short stay in the John T. Kelly company has been so pleasant, both professionally and socially, that we very much regret your determination to leave us. We feel partially reconciled to the separation by the knowledge that you are to resume your starring tour with your own company, and in the plays with which you have met with success and which give you a much better opportunity to display your undisputed artistic ability. We hope our loss will be your gain; that you will meet with the reward which you as a charming woman and a delightful actress justly deserve, and that during your travels you will think of your associates in this company as often and as kindly as we shall of you.

May success, and LOTS OF IT, crown all your efforts, is the wish of your friends,

G. W. WELTY, JOHN T. KELLY,
HARRY KELLY, FLORRIE WEST,
C. JAY WILLIAMS, MRS. J. T. KELLY,
FRANK B. HOLLAND, NELLIE PAGE,
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Played to largest week's business done at Niblo's years. This is a fact! Week time only.

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THE DRAMA AND THE FAIR.

In response to a letter written by Emma Field, inquiring as to what part, if any, the actors and actresses of America would take in the coming World's Fair in Chicago, the following has been received:

BOARD OF LADY MANAGERS,
WORLD'S COLUMBIAN COMMISSION.

DEAR MADAM:—Replying to your letter addressed to Mrs. Palmer regarding the representation of actors and actresses at the Exposition, I have to say that a committee on dramatic literature has been appointed for the auxiliary congress of literature, but, beyond this, nothing has been done.

It remains for the dramatic profession to suggest, or to organize among themselves some other more striking way in which to make a record before the public. If you have anything to offer as a suggestion, we should be pleased to hear from you further.

There are clubs and dramatic circles which ought to be represented, and a very interesting exhibit could be made if it were properly taken in hand.

Very truly yours,
SUSAN G. COOKE, Secretary.

THE MIRROR believes that some action should be taken in this matter. An organization of the various interests of the stage might be effected to devise and carry out an exhibition that would reflect great credit on the American theatre.

At the theatrical exposition in Vienna, which was meant to be comprehensively international, this country figured in a most insignificant way. At the Chicago fair an effort should be made to counterbalance the poor showing made at Vienna on behalf of the American stage. Of course the characters of the Vienna and the Chicago exposition are very different, the former being essentially a display of the theatre while the latter is to be literally a World's Fair; but the Chicago enterprise will make a showing of everything American on lines of magnitude never before attempted, and an opportunity is given to the American theatre that should be embraced.

There are already in progress enterprises that will perhaps thoroughly represent the moving actualities of the theatre at Chicago. Entertainments are preparing on a grand scale, and while there will not be an assembly of America's most notable actors at the World's Fair, the theatres of Chicago will present enough during the general exhibition to give foreigners some idea of the country's dramatic resources.

To supplement the contemporary activities of the theatre, however, there should be an exhibition that would emphasise the fact that this country is to-day abreast of the best development of the drama abroad. Such an exhibition could also illustrate the growth of the theatre in America. Theatrical relics would form a curious and instructive museum; the scene painters of the country could make a notable display of their art in models; and the managers of the best theatres throughout the land could by pictures alone, if by no other means, illustrate a chain of houses that has no counterpart as to number, and no parallel as to devices for comfort and safety, in Europe.

Such an exhibition could be made at little actual cost. All that is needed is cooperation on the part of those interested. An organization can easily be effected, and the work can be entrusted to a few people who would no doubt be proud to undertake it.

It seems to us that the leading managers of this and the other great cities might organize a general committee and, with the help of the profession generally, take the matter in hand.

HAVOURNEEN.

"Havourneen will open on Nov. 7 in Yonkers," said Augustus Pitou to a MIRROR representative yesterday, "and after three one-night stands, will appear in Brooklyn on its tour. All the scenery and effects used in the New York production will be carried.

"I have engaged Chauncey Olcott to take the leading part. He will simply play on a salary, and no one will be starred. Mr. Scanlan knows all the details of the arrangement, and is perfectly satisfied. His interest in the play will continue, and will be looked after by his wife and an uncle, W. J. Hynes, a Chicago lawyer. Scanlan's contract with me has yet two years to run, and he will receive as his share of the profits of the play just as much as though he were still playing in it.

"Scanlan is still at Bloomingdale, and is hopeful of recovery. His wife has been his constant attendant there from the first, and all the expense incurred by him in the asylum has been paid by her out of her private purse. From the profits that may accrue from Mavourneen, his share will be used by her to liquidate the expenses of his care and to continue his support."

ADA REHAN THE MODEL.

One of the exhibits at the World's Fair from Montana will be a statue of solid silver eight feet in height, costing $50,000, and standing upon a pedestal of gold to cost $250,000. The pedestal will represent the largest lump of gold ever seen. Sculptor R. H. Park will receive $10,000 for the model, for which Ada Rehan has consented to pose. The figure will represent Justice standing on the globe with advanced foot resting upon the continent of North America. In the left hand the figure will hold equally-poised balances, one side to be filled with gold and the other with silver coin. The right arm will be extended, with sword in hand. It is not stated that the usual symbol of blindness will be employed. Mr. Daly ought to secure this ornament for his theatre lobby after the Columbian Exhibition.

ST. LOUIS, Mo., Sept. 4, 1892.

Dramatic Mirror:

Doré Davidson and Ramie Austen in Dangers of a Great City opened to-day to the capacity. Hundreds turned away both performances, matinee and night. The piece received with cheer after cheer. Audience wild with excitement. T. W. JONES,
Manager Havlin's Theatre.

REFLECTIONS.

THOMAS GRADY, the comedian, has joined the Corinne company.

ROBERT BARRETT and Horace Clinton have joined Thomas and Watson's stock company at Lowell, Mass.

E. H. GILPIN replaces Harrison Wolf as leading man of the John L. Sullivan company.

FRED. K. ANDERSON will take out Crimes of a Great City after election.

COLONEL MILLIKEN attached the Telephonia company at Hoboken recently for $70, commissions due from various members of the organization.

HENRY E. ABBEY has notified the singers engaged for the Metropolitan Opera House season that their American contracts are annulled. No legal complications are expected to grow out of the canceling of these agreements. They contained a fire clause, it is said.

THE contract between H. S. Taylor and Emma Vaders, according to which Mr. Taylor was to have starred Miss Vaders, has been terminated. Mr. Taylor securing a release from the actress. Evidently Mr. Taylor intends to stick to his determination to devote himself to his booking business exclusively. He says that he bases his success largely on the fact that he is the only dramatic exchange conductor who is not pecuniarily interested in any traveling attraction.

GEORGE W. LEDERER is to manage the new Empire Theatre in Chicago, which will be opened in January.

THIS year the Hanlon Brothers' celebrated spectacles, Superba and Fantasma, have been rejuvenated. Everything connected with them—except box-office success—is new: scenery, costumes, and mechanical tricks. The Hanlons have acquired a monopoly of pantomimic spectacle in this country—an instance of the survival of the fittest.

SCOTT MARBLE'S new railroad drama, The Engineer, will be produced next month by Harry Hine and George Keogh.

LEDERER'S Stock Comedians began an engagement in San Francisco last night. During their three weeks' stay at Stockwell's Theatre they will present Mrs. Pacheco's new piece Nothing But Money, and Roeder and LaShelle's adaptatation, Divorce Day.

THEATRICAL ROSTER FOR 1892-93

[FOURTH INSTALMENT.]

DRAMATIC.

ALMA STUTTZ CO.—J. G. Stuttz, manager; Ralph Waldo, advance agent; Adolph Freimuth, musical director. Now playing. E. Alma Stuttz, Libby Noxon, Fanny Dillon, Emma Morris, Ivy Stuttz, Baby Alberta, Harry Belden, Milton Dawson, Mart Miller, Trinidad Gonzalez, and George W. Morris.

A FAIR REBEL—Edward R. Mawson, manager, Harry Sanford, representative; George F. Hasbrouck, treasurer. Edward R. Mawson, Fanny Gillette, Kate Osterle, Belle Bucklin, Mrs. Elberta, J. P. Keefe, Eugene Foster, Tom Dunn, J. Hooker Wright, J. W. Kingsley, J. H. Allsop, William Glenn, H. W. Miller, Herman Meyer.

ANNIE MITCHELL CO—Annie Mitchell, Carrie Anderson, Marie Weeks, May Robinson, Harry T. Lee, Preston Kendall, Frank Frey, Wade Tate, W. F. Conrad, W. S. Delmar, W. C. Humphreys, Harry Knight, George Stanley and Charles Hanson.

CLARENCE BENNETT CO.—Clarence Bennett, T. C. Reeves, Jr., Harry Bewley, Harry Wilson, Wilbert Melville, Ed. Curtis, Joseph W. Girard, Capitola Marshall, and Eva Williams.

DEAN AND KETCHUM'S CO.—Frank J. Dean and M. F. Ketchum, managers and proprietors; Prof. J. H. Leon, musical director. Now playing. Kate Watson, Alice Courthope, May Dean, Charles Forrester, W. H. Hartigan, M. E. Sledgee, D. H. Matthews, and Master Harry Weeden.

EMMA WARREN CO.—J. S. Garside, business manager; Robert G. Fisk, stage manager. Now playing. Emma Warren, Misses Delmo, Forrest, Cassidy, Little Pauline Seymour, Prof. Clell, Cassidy's Band and Orchestra, Percie Warren, Charles Forrest, E. Cassidy, C. Stuart, and A. R. Raymond.

EDWIN FERRY CO.—G. D. Farnum and H. E. Vanlile, proprietors; G. D. Farnum, manager; James Harrison, stage manager; John L. Saphore, advance; William Dodge, master of properties. Edwin Ferry, Sol Farnum, Joseph Ransome, William Dodge, John J. Collins, J. M. Barry, Miss Vanlile, Ellen Vockey, and Jessie Carney.

FRIENDS CO. [Corrected]—A. F. Hartz, manager; A. A. Lotto, business manager; Harry A. Lee, advance agent. Tour began at Montreal Sept. 12. Edwin Milton Royle, Lucius Henderson, Joseph Wheelock, Clarence A. Handyside, Charles Smiley, A. C. Hilsdorf, Selena Fetter, Bertha Livingston, Louise Wakelee, and Mrs. C. A. Handyside.

FREDERICK RENOLDS CO.—Frederick Renolds, W. H. St. James, James McDuff, W. T. Nelson, J. E. Mulvey, William Dodge, George Bamford, Jean Cargill, Mrs. E. T. Stetson, Leah Bamford, and J. E. Mellon.

GERTRUDE COREY CO.—W. P. Gee, manager; Frank Allen, advance agent; Frank E. Rich, musical director. Warren A. Hatherway, Herbert Gee, Charles E. Bowen, W. A. Kent, Robert Smith, Marshall Parker, Arthur Miller, Edward Clark, J. E. Bancroft, Alfred Liston, Susie M. Holland, Gertrude Wilson, Louise Leteriere, Ethel Carleton, and Isabelle Smith.

GILLINGWATER'S POPULAR PLAYERS—Helen Binkley, Genevieve Stanley, Kate Bruce, Glenn F. Chase, L. D. Dickinson, C. E. James, Ashley W. Rush, W. S. Christy, Frank Woelber, L. D. Fisher, Fred. Williams, C. F. Snow, Karl Flemming, John Neham, Henry Woelber, Ole Hullingby, and C. B. Gillingwater.

HARPER AND TAYLOR DRAMATIC CO.—J. G. Harper, J. C. Taylor, Fred. Collard, Clyde Tressell, Glenn Harper, B. E. Simmons, Richard D. Lewis, Frank M. Swann, Jr., Georgie Harper, Minnie Tressell, Sadie Lewis, and Helene Spencer.

JAMES O'NEILL CO.—William F. Connor, manager; Paul A. Davis, representative; Clement St. Martin, stage manager; Arthur Wright, master machinist. Tour began at Lewiston, Me., Sept. 5. James O'Neill, Howard Gould, Charles M. Collins, William H. Pascoe, Clement St. Martin, Percy W. Maer, George C. Edwards, Edward Carroll, Adelaide Cushman, Florence Brandon, Kate Fletcher, Edith Athelstone, and Marie Floyd.

KATIE PUTNAM CO.—Lew Cook, leader; H. B. Emery, proprietor; John Whiteley, manager. Katie Putnam, James A. Devlin, Lew O. Hart, Charles Kleint, Richard Williams, Thomas Pindlay, William McGrane, C. Hartley, J. Wood, Wm. Murray, Fay St. Clair, Louise Plunkett, Ada Fremont, and Columbian Quartette.

LEORA P. LANE CO.—John R. Lane, manager. Frank Coy, Annie Coy, Charles E. Cavert, Tracy L. Kerr, Otto Johnson, Carrie Belmont, Leila Showalter, Reid A. Wilson, Ole Olson, and C. Showalter.

NEW MEXICO—T. J. Jackson, proprietor and manager; George S. McFadden, business manager; J. H. Nicholson, stage manager; J. S. Kitts, assistant stage manager. Therese Newcomb, James Grey, May Mortimer, Marie Leroy, J. D. McCabe, Harry Gordon, J. H. Nicholson, E. M. Leroy, Dan. E. Lacy, Walter Gardner, and J. S. Kitts.

NEGROTTO-LANGLEY CO.—J. B. Negrotto, proprietor; A. M. Richards, business manager; Errold McDonald, stage manager. Kittie Langley, Lillian Graves, Lorena Graves, Harry Langdon, E. L. Barrett, Richard Simmons, Jeff Lyons, Clarence Gillingwater, and Ed. G. Bourne.

OLE OLSON (Western). James H. Shunk, proprietor; Clay Lambert, acting manager; Fred. Hunter, advance agent; H. H. Lutty, musical director. R. H. McAlpin, Dollie Foster, Louise Arnot, Alice Irving, R. H. Chamberlain, J. H. Cooke, Oscar Johnson, Robert Magee, and The Swedish Lady Quartette.

PEOPLE'S THEATRE CO.—John T. Moore, H. G. Carlton, Frank Smith, Alfred Fenwick, F. X. Lawrence, F. T. Pettit, Al. F. Darcy, Effie Canning, Carmelita Everett, Alice Everett, M. J. West, and L. H. Houghton.

THE PULSE OF NEW YORK—C. N. Bertram, proprietor and manager; Fred. R. Zweifel, business manager; Harry Deeble, treasurer; Hugh Ford, stage manager; W. S. Holmes, master mechanic. Walter Jones, Eloise Willard, Hugh Ford, Frederic Roberts, Ralph Nash, T. H. Teeple, Charles G. Barrett, Joseph Clancy, Harry St. Clair, R. L. Eccles, E. Laurence, Fitz Tombov, Mary Lawman, Master George Elliott, Carrie Sweeney, and Carrie Richardson.

THE WOVEN WEB—L. L. Taylor, manager, Sylvester McHenry, advance agent. James R. Tabor, George Seavens, Walter Mayhew, Hamilton Reed, P. W. Marble, H. V. Sturdevant, Ed. Kimball, Fannie Price, Miss Doorman, and Gertrude Rankin.

TRUE S. JAMES CO—Fred. W. Barnard, Fred. D. Shultes, James Drake, Charles A. Thompson, Avie Burnham, Dolly De Verne, Manda Randall and Alice Bernhard.

THE GIBBEYS CO.—M. Gibney, A. T. Gordon, Nellie Gibney, Wilbur M. Roe, F. A. Velvington, Will Robyns, F. W. Chamberlain, Ed. Langhead, W. T. Vendy, Lillian Chamberlain, Adrianne Mitchell, Marie Adair, and Marion Gibney.

TERRY'S UNCLE TOM'S CABIN—O. Q. Setchell, manager; J. M. Busby, advance agent; John Grotty, assistant. George Knett, Joe A. Oliver, John F. Kerr, Col. Charles Pister, F. S. Putnam, Robert Miller, leader; James Essick, Joe S. Lombard, Thomas Setchell, Mrs. O. Q. Setchell, Jennie Kent, Hattie Perry, Rosa Setchell, and Ollie Sutter.

THE WHITE SLAVE—Now playing. Carrie Radcliff, Ida Robinson, Anna Mortland, Elizabeth Van Deren, Mabel Stone, Mrs. Milt Barlow, Maurice Drew, D. L. Lacy, John Parrey, Milt G. Barlow, Andy Collum, I. H. Perris, Frank Drew, Harry Barlow, Frank Scollin, Thomas McCartney, and White Slave Colored Quartette.

THE HAND OF FATE—P. L. Jarvis, advance agent; Alexander McLean, business manager; J. C. Morris, stage carpenter; Bert Cooper, properties. Miron Leffingwell, J. B. Brown, I. P. Clarke, W. J. Shea, Robert Fitzmaurice, Ellena Leffingwell, Ellenore Carroll, and Emma Whittle.

THE MIDNIGHT ALARM (No. 2)—A. Y. Pearson, proprietor; Charles Young, manager; Edwin Elroy, business manager; H. F. Thompson, press agent; Thomas Meegan, stage director; Thomas Gregory, stage machinist. John W. Cope, D. F. Fox, H. Preston Coffin, Milt. Phillips, Thomas Meegan, Eugene Kay, T. E. Powell, P. V. Lester, John Abbiati, Ruth Nelson, Emma Gates, and Ada Craven.

WILLIAM BONELLI CO.—Dr. E. M. Boynton, business manager; T. J. O'Brien, advance agent. Now playing. William Bonelli, Louise Perine, A. S. Walin, Mervin Cooper, Ralph Wentworth, Willard Bayley, James Leslie, Ethel Eagleton, Frankie Leon, and Grace Swain.

COMEDY.

BRODBOLL COMEDY CO.—Fritz E. Boone, advance agent. H. C. R. Brodboll, Earl Dolly, Harry Blanchard, Malcolm Fowler, J. P. Mallen, Fred. G. Hubbard, Irene De Forest, Maggie Miller, Emma Keene, Francis Boone, Little Dixie.

CALICOTTE'S COMEDY CO.—J. W. Callicotte, Charles Paxton, Julian Keene, Will Ennis, Clyde Callicotte, Guy Callicotte, Nannie Callicotte, Nellie Ennis, Elsie Kaye and Mamie Murdock.

CRANDALL AND ZOELLNER'S COMEDIANS—Max Zoellner, manager; Joseph Barrett, buisness manager. Now playing. Harry Crandall, Henry P. Clarke, John S. Stewart, Harry Leslie, Will M. Cressy, Al. Kirstein, L. H. Shannon, Jessie Bradbury, Blanche Dayne, Thyra Otny, Myra Crandall, Maud Douglas, Sadie Peters, Lillie Elliott and Elsie Goodwin.

JAMES A. REILLY CO.—James E. Orr, manager. Tour begins in October. James A. Reilly, May Templeton, Florence Merrill, Louisa Garland, Ida Gillispie, Harry W. Emmett, James E. Taggart, H. B. Farrell, Thomas R. Beatty, H. K. McCauley, Lea Essess, Joseph Alten, George B. Wright, and Bobbie Reilly.

JENNIE HOLMAN CO.—Otto H. Krause, manager; Albert T. Moore, advance agent; Prof. L. De Gousse, musical director. Now playing. Jennie Holman, Marguerite Cushman, Jennie Nichols, Maude Abbott, Frank Holland, John Brownell, Hal W. Brown, Charles S. Ruble, Will P. Butjer, and Harvey J. Jackson.

KELLY'S COMEDY KINGS—T. W. Kelly, proprietor and manager; L. Oler, advance agent; P. Laughlin, programmer; R. Russell, stage manager. Paul Wayne, Dick Freeman, Billie Howell, Ollie M. Potter, and Renzo.

LODGERS TAKEN IN—De Wier and Grayson, managers; G. B. De Wier, acting manager; Matt Nascher, advance agent; James Levering, stage manager; Ed. Gilmore, master of transportation. Tula Melville, Fanny Yorke, Mabel Cloudsley, James Levering, Albert Nash, George Glenn, Garey Butler, Harry Wilson, Ed. Gilmore.

LE BRANT COMEDY CO.—Joseph Le Brant, proprietor and manager; Charles E. Davis, advance; Frank B. Smith, master of properties. Joseph Le Brant, Joseph Hazzerd, Charles L. Zimmerman, C. A. Davis, Mrs. Joseph Le Brant, Florence Keen, Marie Moulton, and little Irene.

MAUDE OSWALD COMEDY CO.—Wright and Burns, Mamie Sullivan, Professor Chrischute, Maude Gilbert, Dr. Frank Hope, Maude Oswald, Mrs. Elizabeth Oswald, and Percy Eldon.

NOSS JOLLITIES—Ferdinand Noss, manager; T. W. Darling, musical director; George H. Abbott, advance agent. H. Noss, Mrs. H. Noss, Flo. Noss, Lottie Noss, May Noss, Bertha Noss, Little Helen Noss, and Frank Noss.

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FARCE-COMEDY.

A KNOTTY AFFAIR—William B. Gray, advance agent. John C. Rice, Will H. Sloan, W. B. Dunforth, Sally Cohen, René Ferrers, Hattie Haines, Louis F. Boos, and Addie Barrett Boos.

JAMES T. POWERS CO.—Rich and Harris, proprietors; E. Rosenbaum, manager; Julian Mitchell, stage manager; John Frees, assistant; John F. Harley, agent. Now playing James T. Powers, Peter F. Dailey, Frank Howard, W. W. Allen, James Maas, Frank M. Kendrick, Julian Mitchell, Frank Howard, Richard Carle, John Frees, Rachel Booth, Louise Sylvester, Delia Stacy and Rose Cooke.

THE ROONEYS [Corrected]—William Garen, manager, John P. Bonney, treasurer. Tour began at Danbury, Conn., Aug. 29. Katie Rooney, Mattie Rooney, Josie Rooney, Stella D'Lard, Pauline Harvey, Susie Mace, William F. Carroll, Joe Downs, Tom Peasley, Will H. Hattee, Carl Rudolph, and James Collins.

TIME WILL TELL—Williams and Magee, managers; Billy Williams, Dan Lacy, Robert Magee, Larry Tooley and wife, and Rachael Renard.

THE VOODOO—Sanger and Bothner, proprietors; Gus Bothner, manager; Frank C. Thayer, advance agent. Tour began at Newport, Sept. 20. Thomas E. Murray, John Sparks, John Leahy, Wales Winter, J. A. Courtney, Eugene Rautenberg, Ada Bothner, Helen Coe, Lilia Linden, Ruth Davenport, Marguerite McDonald, and Cora Strong.

TWO OLD CRONIES—Charles Hutchinson, manager; Jack P. Walton, business manager; Otto Hehne, musical director. John B. Wills, Montie P. Collins, Norma Wills, Madaline Marshall, Violet St. Clair, Emma Seigell, Louise Hunter, Lotta Forbes, John Merrett, Eugene Harvey, Lewis Wallace, Burt Hart, James Harrigan, and James Forbes.

OPERA.

A. W. F. MACCOLLIN OPERA CO.—B. W. Kleibacker, manager; A. W. F. MacCollin, Harry Leonard, Charles Holmes, W. G. Nauten, C. W. Borroughs, Fannie D. Hall, Mabel Cassidy, Augusta Roche, Marie Hall.

FRANCIS WILSON OPERA CO.—A. H. Canby, manager; Charles N. Richards, treasurer; Charles Fais, stage manager; Sig. De Novellis, musical director. Season begins at Williamsburg, Nov. 24. Francis Wilson, Laura Moore, Lulu Glaser, Cecile Eissing, Florence Kelly, Charles Plunkett, W. F. Mack, Byron Calive, Edward Lehay, Thomas Guise, Hamilton Tetley, W. Laverty, and Edward Pritsche.

LYRIC OPERATIC CO.—Justo Soret, general manager; Ramon Bara, stage manager; L. Fernandez, musical director. Carman Ruiz, Angela Ruiz, Jacinto Gonzales, Edouard Meireis, Santiago Lima; Ramon Morales, and Ramirro Mezarro.

LILLIAN RUSSELL OPERA CO.—T. Henry French, manager. Now playing. Lillian Russell, Laura Clement, Ada Dare, Cecelia Pollock, Louis Harrison, Hayden Coffin, Charles Dungan, and W. T. Carleton.

MARIE GURNEY ENGLISH OPERA CO. [Corrected]—Sam Gryce, acting manager; Signor Navarro, musical director; Prof. Frederick Francke, leader of orchestra; Louis Gurney, assistant business manager; W. Cuthbert Symns, general business manager and advance agent. Marie Gurney, Richard Lansmere, Elaine Gryce, W. Cuthbert Symns, Frank Walsh, Ernest Harold, T. Arundel, John Reid, and Edna Thornton.

MARITANA OPERA CO.—Leon Keach, musical director. Lucille Mae Shepard, Hortense Paulson, J. C. Bartlett, Lou F. Brine, H. L. Cornell, and Byron Clark.

PAULINE HALL OPERA CO.—C. B. S. McLellan, manager; William L. Lykens, advance agent. Now playing. Louise Beaudet, Eva Davenport, Irene Verona, Helen Dunbar, Fred. Solomon, John Brand, Harry Macdonough, Jacques Kruger, and Arthur E. Miller.

MINSTRELS.

CRAWFORD BROTHERS' MINSTRELS—J. S. Black, general agent. Now playing. Cool Burgess, Park and Lamoureaux, Norton and Lester, Edward Roscoe, W. E. Menger, and David Eiberburger.

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BOSTON MUSEUM STOCK CO.—R. M. Field, manager. Robert Edeson, Mary Hampton, George W. Wilson, Fannie Addison, Ida Glenn, Howell Hansel, Marie Burress, Olive Homans, Alfred Hudson, Sidney Booth, Charles Blanchard, Charles J. Fey.

EDWARD HARRIGAN CO.—M. W. Hanley, manager; Eugene Callahan, treasurer. Season began Sept. 19. Edward Harrigan, John Wild, Dan Collyer, Joseph Sparks, Charles McCarthy, Harry Fisher, Dan Burke, Fred Peters, George Merritt, William West, Edward Gorman, Emil Husel, James Burke, Hattie Moore, Emma Pollock, Ada Lewis, Fannie Batcheler, Annie Buckley, Marie Garenflo, Margery Teal, Daisy St. Clair, Mrs. Annie Yeamans, Richard Quilter, Charles Coffee, Charles Sturges, Edward Gorman, James McCullough, Edward Murphy, William West, Dan Burke, John Decker, Willis Pickert, T. Young, John Walsh, John Mayon, John Brennan, Dave Braham, Jr.

SPECTACLE.

ALI BABA—David Henderson, manager; Daniel McCullough, business manager; George Bowles, business representative; Fred. Edwards, stage manager; Harvey Cassidy, assistant stage manager; David Levy, master of properties; Martin Krueger, chief electrician; Al. Vanderwerken, master of carpenters; William Butters, master of transportation. Martha Irmler, Hulda Irmler, Madeline Morando and Paul Marks, Bertha Ricci, Ida Mulle, Ada Deaves, Frankie M. Raymond, Bessie Lynch, Lee Easton, Miss Le Mar, Edwin Foy, Henry Norman, Arthur Dunn, and Joseph Doner.

BURLESQUE.

1492.—E. E. Rice, manager; George Wadleigh, advance agent. Now playing. Sig. Perugini, Charles Kirke, Edward M. Fava, Charles V. Seaman, Charles P. Walton, John C. Slavin, Dudley Field, May Bronson, Lulu Hesse, Thomas Chapman, C. J. Alden, James Lee, Mr. Loftus, Richard Harlow, Theresa Vaughn, Eileen Karl, and Marie Hilton.

VARIETY.

HYDE AND BEHMAN'S CO.—Hyde and Behman, managers. Tour began in New York Aug. 29. Helene Mora, Conroy and Fox, Frank Bush, Ross and Fenton, Ada Alexandra, the English's, Marco and Athol, Hayden and Hetherton, Isabella Ward, O'Brien and Carrol, Lizzie Benson, Grosvenor and Cowper, and the Brothers Belletti.

MUSICAL.

WAITE'S PREMIUM BAND AND ORCHESTRA—James R. Waite, proprietor; W. C. Waite, business manager; Presbrey B. French, acting manager; Prof. E. J. Banson, musical director. Charles B. Fish, Fred. Ellsworth, Fred. A. Dane, Harry Fielding, Fred. Fiske, Barton Williams, J. F. Briggs, James Fulton, Harry Warde, L. M. Johnson, H. S. Clarke, H. Uhl, L. M. McKenzie, George A. Parks, George H. Wilson, William Kilpatrick, Annie Eggleston, Kate Woods Fiske, Sadie Radcliffe, Maggie Walker, and Little Pauline.

CORRECTIONS.

Charles Mortimer was erroneously reported to be a member of the Katherine Rober company. He has joined The Midnight Alarm.

Jennie Whitbeck is not a member of the Underground company.

Frank Herrick's name was unintentionally omitted from the list of The Soudan company.

LETTER LIST.

The following letters await their owners at this office. They will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post office. Circulars and newspapers excluded from this list.

Ainsworth, Miss S. C.	Frankell, Joseph W.	Murphy, J. J.
Alsop, Mrs. Irene	Gale, Minna K.	Power, George
Amory, Jack	Gardiner, C. K.	Rache, Martin
Arnot, Josephine	Glaser, Lulu	Dersey, Robert V.
Archer, Herbert	Gilmane, C. G.	Putnam, Katie
Arnold, Chas. W.	Grahame, Harold,	Plympton, E.
Aickman, Chas. J.	Hadley, Lillian	Fritz, Mrs. M. D.
Barry and Fay	Hamilton, Ruth	Rhea, Mlle.
Baughman, C. E.	Harvey, Felix	Rosa, Patti
Blakeman, Herman D.	Herchl, Miss Annie	Rhoda, Miss
Belgarde, Adele	Holmes, Raymond	Ransome, Joseph
Beach, Wm. C.	Hill, C. Barton	Rees, Miss Stella
Bird, Geo. F.	Hynson, C.	Stuart, Clinton
Bosch, Katie	James, Louis	Schroder, Miss
Burgess, Neil	Jansen, Marie	Palma
Burns, Kate	Jefferson, Joseph	Sullivan, John L.
Borroughs, Agnes	Jeffries, Maud	Sulzer, Alexander
Bryant, W. T.	Kearney, Alex	Sterling, Adah
Coghlan, Rose	Keene, Thomas W.	Sutton, Chas. W.
Canning, Alice	Kingsley, F. A.	Stevens, J. G.
Clarke, Mrs. Adah	Klein, Lulu	Siberia Co.
Cawthorn, H. P.	Kranski, Violet	Sweeney, C. H.
Childers, Louise	Lander, Frank	Thorne, Mary
Cronkite, W. H. A.	Linn, Henri	Talbotson, J. K.
Cowman, Julia M.	Lewis, Lillian	Townsend, Camille
Clarke, Fred	London, W. H.	Thomas, Hilda
Clifton, Marion P.	"Manager"	Thall, Sam
Crosby, W. H.	Martinot, Miss Sadie	Tiffany, Annie Ward
Coulter, Mr. F.	Mack, Robert	Vroom, Edward
De Roy, Lizzie	Mansfield, Richard	Willard, Mr.
Deshon, F.	McLannin, K. F.	Wainwright, Marie
Deaves, Billie	McIntosh, Burr	Wall, James W.
Dungan, Chas.	Murray, Emma	Wilson, Francis
Edwards, Emilie	Moreland, Beatrice	Washburn, I. W.
Eagle, Oscar	Mgr Waifs of N. Y.	Walker, M. J.
Emmet, J. K.	Marston, Lawrence	Writz, M. D.
Farrance, Miss Lulu	McLean, K. D.	Warren, E. A.
Fitzpatrick, J. H.	McMahon, W.	Wheeler, W. O.
Fleming, Clarence	Moore, J. E.	Worth, Lew F.
Fleming, George	Mumford, Leon	Zamo, Joe H.

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IN OTHER CITIES.

CHICAGO.

Julia Marlowe has received nothing but the highest praise from Chicago press and public for her most excellent, truthful and finished performances in classic drama during her three weeks' engagement at McVicker's Theatre, which has been marked for its brilliancy. Robert Tabor, a clever and rising young actor, has been the recipient of much favorable comment for his praiseworthy efforts in the leading male parts, as has also Giles Shine in comedy. Miss Marlowe's repertoire this week includes Twelfth Night, Romeo and Juliet, Pygmalion and Galatea, with a short one act play by Malcolm Bell, called Rogues and Vagabonds, and Much Ado About Nothing. This week closes a prosperous engagement. William H. Crane in The American Minister 26-1.

The Idea was presented at the Columbia 19-24 by those two inimitable comedians Fred Hallen and Joe Hart. Hallen and Hart were welcomed by a packed house Sunday evening. John E. McWade, Al. Wilson, and Donald Harold made individual hits. Misses Fuller, Bloodgood, Carl, and Sevmour looked pretty, and wore many and charming dresses. John Drew will begin his starring tour in The Masked Ball next week.

A Temperance Town, at the Grand Opera House, is testing the capacity of this playhouse. The co. embraces clever George Richards, Eugene Canfield, W. H. Curry, George Ober, Elsie Lombard, Emma Haggard, Marie Uart, and Bessie Thornton.

Daniel Frohman's co. presented Squire Kate for the first half of the week, and The Wife for the latter half at Hooley's to overflowing houses. Squire Kate brings out all Miss Cayvan's intensity of acting, and gives her all possible scope to display her best and so far reserved efforts. Mr. Le Moyne has a part of great strength. Messrs. Kelcey, Ratcliffe, Williams, Cook, and Walcot, and Miss Shannon and Mrs. Walcot are distinguishing themselves. All the picturesque scenery of the New York production is seen. Lady Bountiful, The Wife, and The Charity Ball will be the plays presented next week.

Ali Baba continues to unminished patronage at the Chicago Opera House, and is voted the best of the series of extravaganzas. David Henderson has put on the boards. Bertha Ricci made a triumph in the title role. An entire new scene has been added to the piece, besides new songs, dances, marches and ballets. Tom Mart has taken Arthur Dunn's part as Hackaback, and is acceptable, only.

Pete Baker, the German dialect comedian, always makes friends in Chicago and receives a warm welcome when he comes here. He made his appearance at the Hay market last week before large audiences in the still popular Chris and Lena. Mr. Baker's songs are a feature of the performance. His co. includes George B. Miller, James Whitcomb, Victor Harvey, William Kennedy, Martha George, Marie Morosini, and others. Underground 25-1.

The Windsor Theatre is doing a large business with the Calhoun Opera co. This organization is one of the best of the minor opera cos. now on the road. The soloists are excellent, the chorus strong and well drilled. Said Pasha, Boccaccio and other operas are being staged in pretty style by the management of the Windsor. Charles J. Campbell, K. Calhoun, George Mitchell, Alex. Thompson, Douglas Flint, Julia Calhoun, Lottie Gilman, and Nellie Hartley are some of the members of the co. One of the Bravest 25-1.

An amusing farce comedy is The Railroad Ticket, now at Havlin's cosy theatre. It is full of bright speeches, comic situations and ludicrous complications, and what is better, played by a good co. Business big. A Pair of Jacks 25-1.

The current attraction at the Clark Street Theatre is Hands Across the Sea, a rattling good melodrama with lots of excellent mechanical features. Mack Charles takes Mr. Basil West's part in the co. The latter has accepted an offer made by Manager Davis, of The Volunteer. Crowded houses prevailed. New Nugg's Landing 25-1.

The Casino is attracting the usual amount of attention by Haverly's Home Minstrel co. To Manager Mace Edwards is due great credit, as it is he who has lifted the Casino to the high standard it now occupies in the amusement world by his business sagacity and able management.

The Cruikshenk Lawn is pleasing the patrons of the Alhambra. The Old, Old Story follows.

The People's Theatre has a strong attraction in The Shamrock, needless to say a Celtic drama, starred in by Edwin Hanford. Business good. Arizona Joe 25-1.

The Operator, presented by the twin stars, Willard and William Newell, did an immense business at the Academy of Music last week. The co. is a good one.

It is given out that Tony Pastor will organize a high-class variety co. and play a long engagement at Jacobs' Clark Street Theatre during the World's Fair season.

Ida Mulle, of the Ali Baba co., has taken a well-earned vacation of two weeks, which she will spend at Custer Park with Babette Rodney. Frankie Raymond has taken her place in the cast.

Much to the surprise of their friends, A. Milo Bennett, manager of the Chicago Dramatic Bureau, and Grace Brookes, of the Stands Across the Sea co., announced their marriage, which took place July 23 last. The couple will live in this city, Mrs. Bennett retiring.

W. C. Donaldson was found dead in his room last week, with an empty bottle of morphine beside him. He had received notice of his release from the co. he was playing with, and it is supposed became dispondent and committed suicide.

The orchestra of the Columbia and Haymarket theatres went out on a strike last week, are still out, and likely to stay out. Manager Davis has managed to get along with sometimes a piano and sometimes a violin player, and is getting together an acceptable orchestra. The services of Max Dick were secured and he has been dispensing sweet strains from the violin to the Haymarket Theatre's patrons between the acts. The strike was caused by the sympathy of the orchestra who belong to the union with the locked out scene shifters.

John H. Havlin, of Havlin's Theatre, filed a bill of injunction to restrain any interference with his orchestra by the Chicago Musical Society. Mr. Havlin says that his orchestra is under contract to him until August, 1893. The above society is in reality the Knights of Labor, and has called out the orchestra because some of the scene shifters employed in the theatre are non-union men. The case was continued one week.

Frederic Greenwood, the dramatist, of this city, who wrote Eloped with a Circus Girl, played with great success by Newton Beers, has received another order from that actor to write a comedy, and Mr. Greenwood is now at work on it.

LYSTER J. CHAMBERS.

CLEVELAND.

O'Dowd's Neighbors did a lucrative business at the Lyceum Theatre 19-24, and gave a performance that greatly pleased the patrons of this popular house. Manager Whipple has greatly strengthened his co. since last season, and the skit goes with an amount of vim that is commendable. Marie Cahill and James Thornton are the bright particular stars of the galaxy, and the rest are not far behind. Sport McAllister 26-28; Frank Daniels 29, 30.

The Still Alarm did well the first half of week of 19-24 at the Opera House. The old play was presented by a competent co., of whom E. L. Snader, W. S. Harkins, Edith Pollock, and Anna Crosman deserve particular mention. Little Tuesday made a great hit. The rest of the week was filled in by Daniel Frohman's Special co. in The Charity Ball and The Wife to large and enthusiastic audiences. Miss Helyett and The Limited Mail next.

Men may come and men may go, but Tony Pastor goes on forever, to all appearances. The genial Tony was with us once more at H. R. Jacobs' Theatre last week with one of, if not the very best, cos. he has brought to town. The list comprised Bessie Bonehill, Maggie Cline, Ward and Vokes, Detroit Brothers, Lizzie and Vinie Daly, Glenroy Brothers, Birdie Brightling, Th. Nawns, George E. Austin, and Seely and West. The house was nightly packed. The Midnight Alarm 26-1.

Bobby Manchester's Night Owls filled the Star Theatre at every performance. The bill is very bright and entertaining, comprising such artists as the Wood Sisters, Fitzgerald and Kelly, Nettie Huffman, the Musical Students, the Lazos, Lillie Larkelle, Gordon and Lick, and Pauline Markham. The Musical Students is one of the most entertaining novelties ever seen here. Rose Hill's English Folly co. 26-1.

Manager Fred. H. Whipple, of O'Dowd's Neighbors, sends his regards to THE MIRROR, which he says is the only dramatic paper really deserving the name.

"Doc" Freeman is here in the interests of Frank Daniels, and Charles Freeman is looking after the affairs of A Midnight Alarm.

A. H. Hogan has been appointed advertising agent of the Opera House, which is a case of well merited promotion.

J. H. Barnes is with us telling some marvelous tales of the business the Rose Hill co. are doing this season.

The Lost Paradise made one of the greatest hits in Cleveland ever made by a Frohman organization.

Joseph Arthur is in the city.

Marie Cahill's dancing in O'Dowd's Neighbors created a great sensation.

W. M. GOODRUE.

CINCINNATI.

Miss Helyett at the Grand was accorded an enthusiastic reception during week of 19-24, though Mrs. Leslie Carter in the title role was by no means as cordially received as were Nina Bertini and Kate Davis in minor roles. The latter's burlesque of Carmencita and Miss Bertini's vocal selections were the features of the programme. J. W. Herbert as Obadiah Smithson, the Quaker, Mark Smith and George Leding in their respective roles were notably good, and the piece was mounted in superb style. Frohman's co. in The Lost Paradise 26-2.

Ullie Akerstrom, who has achieved considerable reputation in the East as a soubrette, was the attraction at Heuck's 18-24 in Miss Rouge. The play is of the sensational order, interesting throughout, and affords the youthful star full opportunity. The Mirror Quartette's vocal specialties were warmly applauded, and assisted largely in the week's success. John E. Brennan, A. H. Weston, George Beaker, and Retta Villers, of the supporting co., acquitted themselves creditably. The Pay Train 25-2.

Henry Bergman, last season with W. H. Crane, captured the clientele of Havlin's 18-24 by his excellent performance of the dual role, Count Ricardo and Caesare Angele, in The Vendetta. Helene Corlette as Madeline, and Helen Tracy in the part of Rillia De Lorme afforded satisfactory support and Manager Havlin staged the piece very acceptably. The musical specialties of Lillie Western were well received. Master and Man 25-2.

Our Irish Visitors with Sam Ryan and his clever little wife Lottie Gilson made a hit at Harris' during week of 18-24. Lottie Gilson's songs were the feature of the week, and Frank Davis rendered the joint stars thoroughly satisfactory support. A precocious juvenile violinist, Master Johnny McKever, excited considerable applause by the excellence of his performance. Newton Beers 25-2 in Eloped with a Circus Girl.

The Rose Hill English Folly co. headed by Rice and Barton furnished an excellent entertainment for the People's during week of 18-24. The more prominent features of the programme were Carr and Tourje's musical act, the specialties of Crawford and Bowers, Frankie Raines' vocalism and a clever sketch by Annie Dunn and J. K. Mullen. Gus Hill's Specialty co. 25-2.

Lew Wiswell, who has occupied the Grand's box-office for the past four seasons, will officiate as treasurer of the New Walnut Street Theatre. His successor at the Grand will be E. K. Aylward, who has been the assistant treasurer of the house for several years.

Encouraging reports come from Manager James E. Fennessy at Indianapolis in regard to the business at the New Empire Theatre in that city.

The matinee performances at Havlin's and Harris' 18 were delayed fully an hour, both the Vendetta and Our Irish Visitors combs. having been held over at Loveland, O., by the Cincinnati officers having charge of the quarantine service.

The Germaine Opera co., which is the opening attraction of the regular season at the Pike beginning 26, arrived in the city 19 and at once began rehearsals. Amorita and Said Pasha will compose the co.'s repertoire for the Cincinnati engagement.

William Strickland, who in days of yore was one of Sam Colville's valued lieutenants, arrived 20 to boom The Lost Paradise co.

Manager S. W. Brady, of Toledo, one of the lessees of Heuck's, was in the city 20.

Milt Gotthold, in advance of Florence Bindley and The Pay Train, put in an appearance here 20.

Manager Ballenberg has decided to give a Thursday matinee each week during the season.

JAMES MCDONOUGH.

PHILADELPHIA.

The all-important event of the week in theatrical circles is the opening of the Park's fourth season. The house is practically new, and beyond the usual Summer renovation, no alterations were necessary. A performance widely different from the customary entertainment occupies the stage, and while it delighted and instructed a large number, the disappointed ones were in the majority. The exhibition is called Urania, and comprises two spectacles, From Chaos to Man and A Trip to the Moon. Garrett P. Serviss, the lecturer, is the producer of the novel entertainment. Effie Ellsler, C. W. Couldock and Frank Weston in Hazel Kirke 26-2.

The popularity of Robert Graham in this city is due principally to his clever performances of the part of General Knickerbocker in The Little Tycoon. His new operatic comedy, Larry the Lord, is very funny at times. The music is melodious and catchy, and the opportunities for improvement many. But it will require untiring effort and generous pruning to make it achieve the success that The Little Tycoon did. Homie Weldon and Mamie Cerbi have prominent parts, and give bright performances. Audiences at the Walnut were good-sized. Friends 26-1.

The merry Tar and Tartar is at the Broad. With few exceptions the co. is entirely different from last year, but the general effect instead of being marred, is brightened. Annie Myers continues in the part she played last season, likewise Charles Meyer. The newcomers are Frederica Frear, who has made a genuine hit in the leading comedy role; William Pruette, Mathilde Cottrelly, and a few others in minor parts. The chorus is large and effective. The costumes and scenery are gorgeous.

Mervyn Dallas and co. presented a dramatization of Florence Warden's House on the Marsh at the Opera House during the week, meeting with a frost. Daly's co. in Dollars and Sense 26-1. Digby Bell will open a month's engagement in Jupiter 3.

The third and last week of Thomas Q. Seabrooke's engagement at the Chestnut finds fair-sized audiences witnessing his Isle of Champagne. The engagement, while not a failure, has not been as good as it would have been later in the season. The whole representation, especially the comedy work of Mr. Seabrooke, has been lavishly praised by all who have seen it, and a return engagement would doubtless gather the shekels. Corinne in Arcadia 26-1.

The current revival at the Grand Opera House is Donizetti's Lucrezia Borgia. The opera was given by the leading singers of the co., and pleased good sized audiences. An event of note is the return to this co. of Lizzie MacNichol-Vetta, widow of the late Franz Vetta. Both were formerly very popular at this house, and the return of Mrs. Vetta to the co. called out a great number of her former admirers. It is more than probable that this will be the last season of grand opera at this house, as the management think of replacing it by comic opera.

Edwin Arden in his new production of Eagle's Nest drew large houses at the Empire. Marion Elmore and Frank Losee play the leading roles in the support, and the co. generally is better than before. Eight Bells 26-2.

Bartley Campbell's plays have a strong hold on the National's patrons. Last week Siberia on two or three nights played to S. R. O., and the current week finds The White Slave playing to good business. The latter play is now on its eleventh annual tour. Good Old Times 26-1.

Uncle Tom's Cabin is another sample of an old play that retains its popularity. As presented by John P. Smith's co. at the People's this week it has charmed old friends and delighted new ones. A large number of people are used in the production, and the scenery is handsome and appropriate. Paul Kanvar 26-1.

A new play from the bright pen of E. J. Swartz, a journalist of this city, was produced at the Girard Avenue this week. The plot is conventional, but many of the incidents are new. Amy Lee, Frank Doane, Criptie Paimoni, and Charles J. Bell have strong parts, and give finished performances. The play gave evident satisfaction to large audiences. Chain Lightning 26-1.

The French Folly co. paid their semi-annual visit this week at the Arch. Although burlesque cos. of this class seldom appear to change, their present work is far in advance of any former efforts. Sam Bernard, surprising as it may seem, has a budget of new jokes. May Howard co. 26-1.

Cameross' Opera House and the Bijou are keeping hand in hand with a heavy patronage. The entertainment offered by both is above the ordinary, and the reward is well deserved.

Go-Won-Go Mohawk in The Indian Mail Carrier at the Standard; Lester and Williams' co at the Lyceum, and John W. Ransome in Across the Atlantic, did a fair business.

Bessie Mitchell will appear in comedy at the Standard 26-1. Gus Hill's co. will come to the Lyceum, and Lester and Allen's co. move up to the Kensington on the same date.

Manager Heineman opened the season at the Germania 21 with Richard Voss' play, Schuldig. The present German stock co. at this house is an improvement over last year's co.

Kellar is now on tour in the State, but will return for his season at Egyptian Hall Oct. 1.

The New Frankford Music Hall was opened by Corinne in Arcadia. The new house is quite a handsome affair and will supply a long-felt want in that locality. It has all the latest improvements and is considered fire proof. W. B. Allen and A. M. Betz are the owners and managers. The Police Patrol followed Corinne 22.

The associated managers of Philadelphia, more familiarly known as the "combine," have addressed a letter to the public presenting their side of the case. There is no doubt whatever that they have their grievances, and their letter throws a new light on the matter. They are now advertising in most all of the daily and evening papers, and while the size of their Sunday "ads." is cut down, the daily "ads." are increasing in size.

Kate Osserle, leading lady of the Girard Avenue stock co. last season, has joined A Fair Rebel co.

Work will be started in a few days on the new theatre that was projected some time ago by F. J. Hofner. The new house is to be known as the Star Theatre and will be located at Eighth and Race Streets. The seating capacity is to be 1,200, and it will be devoted principally to vaudeville entertainments.

Finally the Palace Theatre has found a lessee. S. H. Cohen, a New York purveyor of amusements, is the new occupant. The date of the opening has not as yet been set, but will occur at an early day.

Manager Durban, of the new Temple Theatre, Camden, has engaged J. D. Taylor, late of the Walnut, as treasurer of his house. He will open early in October.

C. S. Canby, formerly connected with Ford's Opera House, Baltimore, has succeeded to the assistant treasurership of the Walnut.

Samuel F. Nixon, of Nixon and Zimmermann, has brought suit against Hugh A. Mullen, of the *Sunday World*, for criminal libel. The suit is the outcome of two cartoons published in the *World* Sept. 11, which Mr. Nixon claims held him up to ridicule.

JOHN N. CAVANAGH.

DETROIT.

At the Lyceum, Underground began a week's engagement 19. The latter half of the week the performance will be under the auspices of the Detroit Trades Council and half the proceeds will go as a contribution for the benefit of the Homestead strikers. It is a story of the life of the coal miners in Pennsylvania, and the author seems familiar with his subject. The scenery is extremely realistic, and the mechanical effects well produced. There is an explosion in the interior of a coal mine, which is especially realistic. Incidental to the piece are performances by clever variety artists. The Vendome Quartette and the dancing of Tony Murphy and Clara Coleman were pleasing features. The entire cast is a strong one, and the performance as given quite satisfactory. However, while the play itself is intended as an argument in favor of labor against capital, the position taken by the author is such as to do his cause more harm than good, capital being represented as personified by villainy, while the working man is made the hero, and the speech as put into his mouth is of the demagogic order for the benefit of and to arouse the sympathy of the gallery gods. Such one-sided arguments as this will do as much harm to the cause of labor as the would-be murderer of Frick did to the cause of the Homestead strikers. The better class of the community at large are not in sympathy with oppression of any sort. But when an organization attempts under-hand methods to accomplish its objects, then there is always a reaction in favor of the corporation as against the strike. Further, any play which is calculated to appeal to only one class of the community cannot become popular. The public at large do not want lectures preached them from the stage, nor to be entertained by recitations of the supposed wrongs of others. They want amusement or instruction, not lectures. A Trip to the Circus 26-1.

At the Detroit Opera House, Jane made her second visit to Detroit, beginning 19 for a week's engagement. The audience was a most brilliant one, and standing room only was in demand. The plot of the piece is too well known to need further comment here. Sufficient to say that the artists in whose hands it was placed got all the fun out of it there was. Grace Sherwood, who took the part of Jane, was entirely satisfactory, and an improvement even on her predecessor, Miss Ellison, who was seen last year. The other members of the co. who call for particular notice are Herbert Fortier, A. Harris, Al. Fisher, Master Boylan, William Henderson, Mrs. John Findley, and Frances Stevens. Preceding Jane and given as a curtain-raiser, was a little one-act comedy called Cnums. It was written by Thomas Frost, and received one of the prizes offered some time ago by the New York *Herald*. It is a dainty little piece, nicely handled, well written, and bound to be popular. It is acted by Miss Sherwood, Miss Stevens, and Messrs. Fisher and Fortier. The week's engagement promises to be a particularly successful one, as the first three performances already given have been presented to full houses each night. The first half of week 26 Frank Daniels; latter half, Roland Reed.

At Whitney's Opera House, 18, Leonard Grover's melodrama, Lost in New York, with its usual accessories of scenic effects, was presented to the usual large house this theatre is accustomed to. The co. is headed by Lilly Sinclair and Ogden Stevens. In addition to those, there are other excellent artists. Monroe in Aunt Bridget's Baby 26-1.

Manager Price has good reason to feel elated over the week's engagement of Mrs. Leslie Carter in Detroit, as it was one of the best week's business ever done at the theatre, the receipts reaching six thousand dollars, and this in spite of the fact that on the first two nights the weather was villainously bad. Mrs. Carter promises something of a high order on her next visit here, but it is questionable if she could, as far as business is concerned, do any better than on her last trip.

F. K. STEARNS.

ST. LOUIS.

Cosgrove and Grant's comedians in The Dazzler opened to a packed house 18 and continued to draw large audiences through the entire week. Annie Boyd, who has taken the place of Kate Castleton, was admirable and she was heartily applauded. Harry Lacy in The Planter's Wife 1.

The Hagan has been filled nightly by audiences that have thoroughly enjoyed Superba. The production is given with startling mechanical effects, and the spectacular effects are much better than most productions of this kind. The co. is a good one. Hallen and Hart in The Idea 26-1.

Captain Berne U. S. A., has proved an exceptionally strong military drama, and the patrons of Pope's Theatre have turned out in force to witness it. The co. is a well selected one. The piece is well staged, and some of the scenes are particularly worthy of praise. Ullie Akerstrom 25-1.

The realistic melodrama, The Pulse of New York, was given at Havlin's during the week. There are lots of realistic and exciting situations in it. A Barrel of Money 26-1.

The comedy-drama, A Kentucky Girl, delighted large audiences at the Standard Theatre during the week. Sadie Hasson made a hit in the soubrette part. Some of the situations are very strong. The co. are fully competent for the work required. Edwin Hanford in The Shamrock 26-1.

The Germania Theatre is doing a large business, and the stock co. engaged are doing some strong dramatic work.

Edwin Hoff, who was such a favorite at Uhrig's Cave the past Summer, passed through St. Louis Sunday, 18, on his way to Boston from Colorado, where he has been spending the past four weeks. He is accompanied by his wife and looks the picture of health, after his pleasant recreation trip. He will go again with the Bostonians.

The Exposition continues to draw crowds both during the day time and evening, and Colonel Pat Gilmore is excelling all previous efforts with his band of 100 musicians.

W. C. HOWLAND.

LOUISVILLE.

The Prodigal Father at Macauley's, with George Denham, George Boniface, Jr., and Blanche Chapman Ford in the cast, made a distinct hit. Local critics praised it highly, and the public patronized it largely. The Old Homestead next.

The season opened at the Masonic 19 with Robert Griffin Morris' For Love and Money. Manager Bourlier had a surprise for his patrons in the appearance of the house. He made no announcement of improvements, but proceeded to brighten and beautify the already pretty interior of his popular house. New scenery has been added, and altogether the Masonic is a model modern playhouse. For Love and Money pleased large audiences. Co. good.

At Harris' Katherine Rober in A Heroine in Rags is drawing fine houses. The play is a familiar one, as it was once in Effie Ellsler's repertoire. Miss Rober gives a pleasing representation of the attractive central figure in Bartley Campbell's play. Pulse of New York 26-1.

The Bijou's offering is Edwin F. Mayo and wife in a realistic war drama, entitled After Twenty Years. It tells an interesting story and is well acted. Our Country Cousins 26-1.

The engagement of The South Before the War was the biggest in point of attendance in the history of the New Buck. The opinion seems to prevail that it is a kind of entertainment that would "go" in the theatres not devoted exclusively to variety performances.

The sale of seats for Captain Herne, U. S. A., at the Auditorium has commenced, and there is every indication that the engagement will be a successful one.

There were rumors of pecuniary trouble in the Ship Ahoy co. while here.

Charles Osgood spent a short time here during the week. The ex-Louisville manager is living on Easy Street now, and deserves his good fortune.

CHARLES D. CLARKE.

NEW ORLEANS.

The cool spell we have been having during the past week was most auspicious for the opening of the season. The city is healthy and happy, and the amusements are well under way.

New paint and stage carpenter work, and upholstering have made the old St. Charles a new theatre. It opened 18 with Barney Ferguson in McCarthy's Mishaps, under the management of Major Charles E. Rice, as the first attraction. Over 2,500 people were in the theatre, and a couple of hundred or so were willing to stand up to see the show. This is the fifth season the same star in the same play has appeared at the same theatre to big business. Grimes' Cellar Door 25.

A Breezy Time has done a fair business at the Grand Opera House. Katheryn Webster and E. E. Fitz were the stars. They will be followed 25 by Gorman's Minstrels.

The Academy of Music will open for the season 25 with Sisson's Colonel, with Josephine Florence Shepherd as the star.

The French Opera co., engaged by Mr. Maugé for New Orleans, is to leave Cherburg 24, and are not likely to be detained anywhere en route by quarantine. The troupe will be here in time to commence the season about the middle of October, as originally planned.

An effort is being made to organize an oratorio society in this city. The attempt should be successful in a city of singers like New Orleans.

Charles Sidalls, the veteran representative of the Sells Brothers' Circus, is in the city.

Manager Henry Greenwall, of the Grand Opera House, who has been looking after business in Texas, is home once more. He will shortly go to New York, and Manager T. J. Boyle will be in charge of the house.

LAMAR C. QUINTERO.

WASHINGTON, D. C.

Large audiences were present week of 19-24 at nearly every performance in all of the theatres in this city, by reason of the presence here of the twenty-sixth annual encampment of the Grand Army of the Republic.

A $1,200 house was present at the National 19, to see Annie Lewis in A Nutmeg Match, but owing to her co. being blockaded by a railroad wreck, the engagement for the evening had to be canceled and the money refunded. It was a disappointed audience that poured out of the National that night, and no one was more keenly disappointed than Manager Rapley himself. No tickets would have been sold for the performance had it not been for the positive assurance of the Baltimore and Ohio officials that the Nutmeg Match co. would arrive by 7:30 P. M. The co. put in its appearance the following night, and played to tremendous business the remainder of the week. The play is eminently a success. Annie Lewis has made the hit of her career, much to the satisfaction of thousands of admirers and well-wishers in her native city of Washington.

At Albaugh's the George W. Lederer co. presented Incog., with Charles Dickson in the leading role. Maud Haslam is easily the star of the co. Her work is natural, painstaking as to detail, and not overwrought. Added to this, she possesses beauty of face and figure, and a pleasing voice.

At the Academy of Music 8 Bells played to S. R. O.

E. S. Wood filled the Bijou nightly, the attraction being Out in the Streets, with himself in the leading role.

The Henry Burlesque co., with William Muldoon as one of its leading attractions, was at the Lyceum and drew crowded houses. A matinee was booked for Tuesday, and for the first time in thirty years not a spectator put in an appearance, due to the fact that 80,000 veterans consumed the greater portion of the day in marching down the Avenue.

Next week's attraction at the Academy will be Charles Hanford, a Washingtonian, who has a wide circle of friends here, and who will give him a cordial reception when he appears in Julius Cæsar.

Across the Potomac will be the National's next production, and there will be enough G. A. R. people still in town to crowd the house the first half of the week.

By Proxy will next be given at Albaugh's with A. S. Lipman in the leading role.

Beach Cortland's Comedy and Burlesque co. will be at the Lyceum next week.

A feature of Tuesday night's performance at the National was the attendance of the National Fencibles, of which Annie Lewis is the mascot. It will be remembered that this is the military organization that won the grand prizes at the Omaha competitive drill some months ago.

EDWARD OLDHAM.

PITTSBURG.

At the Duquesne Theatre, A Hole in the Ground was presented 19. The Isle of Champagne 26-2, advance sale large.

Katie Emmett pleased a large audience at the Alvin Theatre 19 in Killarney, and made a hit with her singing and dancing. The support was very capable. Richard Golden in Old Jed Prouty 26-1.

My Jack, at the Bijou Theatre, proved a winning card for this house 19-24. The audiences were uniformly large and appreciative. The leading parts were well done, and the co. strong throughout. The play was beautifully mounted, and no expense was spared by the Bijou management to make the engagement an artistic success. Ezra Kendall in A Pair of Kids 26-1.

At the Grand Opera House, a very large audience greeted Florence Bindley in The Pay Train. The varied mechanical effects pleased the audience, and the co. was well received. Eagle's Nest 26-1.

At Harris' Theatre Hand of Fate did a good business all week. Augustin Neuville in The Boy Tramp 26-1.

Crowded houses were the rule at Manager Williams' Academy of Music to see Gus Hill's New York Vaudeville co. Emerson and Cook made quite a hit. Tony Pastor's co. 26.

Charles O. Tennis, ahead of Jed Prouty, was in the city during the week.

Barry Sellers and Edward Tannehill, both well known to the profession, are here in the interest of the Werline Electric co., having given up theatricals for the present.

Souvenir spoons are held out as an inducement to visit Jed Prouty next week at the Alvin Theatre. The lonely oyster at a church festival is not "in it" with the silver spoon as a drawing attraction.

The many friends here of W. R. Gross, business manager of Across the Potomac, are anxiously awaiting his forthcoming volume descriptive of his trip abroad.

An early presentation of Bartley Campbell's White Slave is promised at the Bijou Theatre where it has always succeeded in packing the house.

Tom Graham, of the Bijou, has just been left $25,000 by a wealthy uncle.

C. L. Davis, of the Alvin Theatre, will probably be on the road twenty weeks with Alvin Joslin this season.

Closing Sept. 17, the receipts of the Bijou Theatre were $9,000 more for this season than the corresponding period last year, showing that thus far the industrial strikes here have had no appreciable effect on the theatres.

George L. Harrison has resigned as business manager of My Jack, and will go with The Shamrock co. in the same capacity.

The existence of the Alvin Theatre is threatened by the proposed O'Hara Avenue, which will cut off nearly fifty feet of this house and entirely ruin it for theatre purposes. However, the contemplated change of streets is as yet only on the blue prints, no steps having been taken to break ground. City draughtsmen are now working on the survey.

Melville Stoltz, business manager of J. K. Emmet, is here and reports his co. as doing a very large business. EDWARD J. DONNELLY.

BOSTON.

At the Columbia, Settled Out of Court will remain until Augustus Thomas' Surrender is ready for production.

Those who have thought of James T. Powers as a farce-comedy player only have a chance to see him this week at the Hollis Street in a different line of work. The engagement of A Mad Bargain will prove immediately successful as Mr. Powers is very popular here, and Bostonians turn out in large numbers to see any of John J. McNally's pieces. Mr. Powers only stays here for a week now but will return to this house later in the season. Miss Helyett 3-15.

This is the second of the three weeks' engagement of Mrs. Potter and Mr. Bellew at the Globe, the greater part of the week being devoted to a revival of Romeo and Juliet for which Charles Barron has been engaged to play Mercutio. Although Therese Raquin was condemned by the critics and was only played half the number of times originally advertised, it has not been dropped from the repertoire of the co. and will be given once this week. Mrs. Potter has gained in dramatic power since she was last seen here, and a similar improvement is to be noted in Mr. Bellew.

A Trip to Chinatown has been presented at the Tremont. Annie Pixley in Miss Blythe of Duluth follows 3 for a fortnight.

1492 continues to draw largely at the Park.

Agatha still holds the stage at the Museum, and no successor is announced as yet.

Denman Thompson's quaint conceit of Josh Whitcomb in The Old Homestead continues to draw large audiences to the Boston.

There is no question whatever in regard to the success which was made by James O'Neill, in his new romantic drama, Fontenelle, by Harrison Grey Fiske and Minnie Maddern Fiske, at the Bowdoin Square Theatre week of 19-24. The house was completely sold out at each performance, and the "standing room only" sign was brought out each evening before the raising of the curtain. To say that the play was received with enthusiasm would be putting it mildly. Curtain calls were the rule of the evening.

The Spider and the Fly was seen here before, but never in the form which is being given at the Grand Opera House. This is the first spectacular piece that has been given at this house since the change of policy went into effect. The combination of spectacle and specialty of the best class ought to prove an attractive one. Mr. Potter of Texas 3-8.

In spite of the reports telegraphed to some of the New York dramatic papers, the Lyceum was not opened until 20, when in the presence of a large audience the curtain went up on Billy Lester's Big Show. The house is a model of attractiveness and convenience, and will be sure to prove a great addition to the now long list of places of amusement in this city. Sheffer and Blakeley's co. is here this week.

John L. Sullivan in Capt. Harcourt the Man from Boston is at the Howard Athenæum this week. The French Folly co. follows 2.

Hart's Boston Novelty co. is at the Palace this week. The season of popular Sunday concerts began at this house 25.

The Soggarth is the bill of the week at the Grand Museum.

Arthur G. Tompkins, son of the late Orlando Tompkins, proprietor of the Boston, and brother of Eugene Tompkins, the present owner of that house, was buried 21. The funeral services were held at the South Congregational Church, Rev. Edward Everett Hale, D.D., officiating. Harry McGlenen, of the Boston, had charge of the services, and the interment was at Mount Auburn.

There was fun in abundance at the Actors-Reporters' baseball game 22, for the benefit of the Five A's and the Boston Press Club. Fully 1,200 spectators went out to the South End grounds, and for two hours there was nothing but roars of laughter. George A. Schiller was there dressed as Le Blanc, and when he tried to catch—well, if the grand stand had been flying toward him, he would have missed it. Alf C. Wheelan is a success as a paper hanger, but as a ball player he proved a failure—that is, in the matter of making safe hits; but if fun-making be taken into consideration, he must be voted an amazing success. Burr McIntosh proved a capital player. The reporters won easily, the score for seven innings being approximately 32 to 29 in their favor. Fred. J. Greenwall, of the *Transcript*, made the most runs, and accordingly he received the silver cigarette case presented by Marion Manola. It was given to him that evening during the performance of 1492 at the Park. After the theatres were out that night a reception was given to the members of the two nines at the Press Club. At the game was an attractively decorated tally-ho, upon which rode the ladies of the stock co. at the Museum. They went in carriages to Hyde Park, where they were entertained at luncheon by the mother of Olive Homans. After the game a dinner was given in their honor at the Tremont House before the performance of Agatha.

Friends of Leola Belle in this city learn with pleasure that she is making a great hit in Muggs' Landing. Her appearance in Boston at the Palace and Grand Museum have been uniformly successful. JAY B. BENTON.

DENVER.

The engagement of Nothing but Money closed at the Broadway 17, and was a paying one. Rising and De Lange made an emphatic hit with Tangled Up, and an odd little affair called Why, used as a curtain-raiser. The audience completely filled the theatre 19, and it should the rest of the week, because it's a clever attraction all through. Uncle Tom's Cabin 26-1.

Alabama possesses the same old money-making power of its first season. It crowded the Tabor week ending 17, and Stoddart distinguished himself as usual. John T. Kelly in McFee of Dublin opened to a large house.

The Aborn co. is in its last week at Elitch's with the Merry War. The season is reported to have been a paying one.

Maud Durbin, a Denver girl of some talent, will leave for New York to join the Modjeska co. Edward Ellsner also leaves to rejoin Miss Wainwright's co.

The *Sun* of Sunday says that with the theatres in contemplation of building there will be nine places of amusement in Denver. There have been rumors that Mr. Tabor is to rebuild the People's, but thus far nothing has occurred to warrant any positive statement. The location is good, and, I presume, one of these days will see a theatre phœnix-like, etc.

Lottie Mortimer is the latest exponent of the serpentine dance that has visited Denver. She is with the Rising and De Lange co. The audiences couldn't get enough of it last night, and it was really very pretty. The shadow part of it could have been eliminated, however.

It is a fact that Mr. Richter, professor of ancient music, is to retire from the Tabor, and take his band with him. The musicians known as the Hungarian Band, from the Broadmoor Casino, Colorado Springs, will succeed. The change occurs about Oct. 1. If it's found profitable the new band will give Sunday night concerts during the Winter.

The Glenarm Club's coming season promises to be one of the best of the nine. The club's opening will occur in October, and the attraction will be the Mozart Symphony Club. W. P. PEABODY.

BALTIMORE.

Frederick Warde and Louis James drew good-sized audiences at Ford's Grand Opera House, opening in Julius Cæsar and presenting during the week The Lion's Mouth by Henry Guy Carleton, and Francesca da Rimini by George H. Boker. All the plays were beautifully staged and were received with approbation. George Thatcher's Minstrels in Tuxedo 9.

The White Squadron has been anchored at Harris' Academy of Music all the week, and has received a hearty welcome. Patriotism, spectacle, romance, and melodrama all find prominence in this drama and the leading roles are well performed. The scenic effects are good, and the additional features, oxen, llamas, etc., add realism to the production. Robert Hilliard plays the leading role with vigor, and the supporting co. is good. A Nutmeg Match 26-1.

At the Howard Auditorium, The Cannon Ball Express, with Augustin Neuville as a heroic Union cavalry officer, opened to a fair house and on Thursday changed the bill to A Boy Tramp. Go-Won-Go Mohawk 26-1.

Bartley Campbell's Siberia drew crowded houses to the Holliday Street Theatre all the week, with a co. headed by Esther Lyons as Sara. The White Slave 26-1.

Kernan's Monumental Theatre was crowded nightly, the attraction being Weber and Field's co., one of the few strong variety cos. on the road. A musical farce called Music Mad closes an entertaining programme. The Parisian Folly co. 26-1.

HARRY P. GALLIGHER.

KANSAS CITY.

Alabama, that delightful Southern play, with its pretty scenes and restful effects, was finely presented at the Coates 22-24 by A. M. Palmer's stock co. Large and fashionable audiences. Augustus Thomas, the author of Alabama, was at one time a reporter here.

Milton and Dolly Nobles appeared at the Grand 18-24 in From Sire to Son and For Revenue Only and pleased good-sized audiences. The Hustler 28-1.

The Jeannie Winston Comic Opera co. presented La Perichole, San Sabastian, Prince Methusalem, Bohemian Girl, and Chimes of Normandy at the Gillis 18-24, and pleased large audiences. Alice Johnson, the soprano, and the rest of the co. were excellent, and the costumes pretty. A Turkish Bath 25-1.

A. W. Fremont in his lurid drama 777, pleased good houses at the Ninth Street Theatre 18-24. Edgewood Folks 25-1. FRANK B. WILCOX.

JERSEY CITY.

Jennie Yeamans in 12 P. M. drew large audiences at the New Academy of Music 19-24. The star's specialties and the topical songs of William Blaisdell and Thomas Ricketts were enthusiastically received. Harry Crandall in A Busy Day 26-1.

Ada Gray appeared in East Lynne at the New Opera House to fair business. The co. was generally below the standard, but Miss Gray's comedy scenes evoked much applause. The matinees were attended by a large number of school children. W. J. Fleming's Around the World in Eighty Days 26-1. L. O. F.

CORRESPONDENCE.

ALABAMA.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (F. P. O'Brien, manager): A Breezy Time 13; fair business. McCarthy's Mishaps 15; good business. George Wilson's Minstrels 16, 17, and matinee 17 to good business.——ITEMS: Will Sprague has been appointed doorkeeper of O'Brien's Opera House.

MONTGOMERY.—THEATRE (George F. McDonald, manager): Fitz and Webster presented A Breezy Time to fair business 14, 15.——OPERA HOUSE (G. F. McDonald, manager): Herbert Cawthorn and his comedy co in Little Nugget; matinee and evening 17 to good houses.

MOBILE.—THEATRE (Jacob Tannenbaum, manager): Sadie Scanlan to a very good house and well-pleased audience 10.

BIRMINGHAM.—OPERA HOUSE: Devil's Auction 19, 20; large business. Henry M. Brown as Toby was excellent.

SELMA.—ACADEMY OF MUSIC (Charles G. Long, manager): The Academy opened for the season 26, with Fitz and Webster in A Breezy Time to good business; performance good.

ARKANSAS.

LITTLE ROCK.—CAPITAL THEATRE (E. H. Wood, manager) MacLean-Prescott, supported by a good co. in The Duke's Wife, Romeo and Juliet, and The Merchant of Venice, to good houses at each performance 25, 26.

PINE BLUFF.—OPERA HOUSE (Henry Cook, manager): Lizzie Evans pleased a large house with her new play, The Little Blacksmith 19.

CALIFORNIA.

SACRAMENTO.—NEW METROPOLITAN THEATRE (J. H. Clunie, manager): Sol Smith Russell presented Peaceful Valley and A Poor Relation in a most delightful manner to crowded houses 9, 10. Daniel Sully began a week's engagement 12, and has been playing to excellent business.——CLUNIE OPERA HOUSE (J. H. Clunie, manager): Jeffreys Lewis appeared in Diplomacy 12, followed by Forget-Me-Not and Clothilde 13, 14. Miss Lewis is ably supported by the Stockwell Theatre Stock co., of San Francisco, and large audiences greet the performers nightly.

STOCKTON.—YOSEMITE OPERA HOUSE (S. W. Newell, manager): The Ensign to large receipts 12. Jeffreys-Lewis, supported by Harry Mainhall, will be the Fair week attraction. Diplomacy, Forget-Me-Not, and Belle Russe will be presented.——AVON: May Blossom is drawing fair houses.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Little Tippett 15; light business; performance good.

FRESNO.—BARTON OPERA HOUSE (George F. Mothersole, manager): Harrison and Bell's Comedians in Little Tippett 12 to light business. Pleasing performance. The Ensign 13; packed the theatre, notwithstanding the heat, and was well received.——ITEM: George F. Mothersole, lessee of the new theatres at Oakland and Stockton, has succeeded C. M. Pyke in the management of the Barton. He has the bookings for the season nearly completed, and none but first-class attractions will be played at any of the theatres on his circuit.

LOS ANGELES.—GRAND OPERA HOUSE (McLain and Lehman, managers): Little Tippett drew fair houses 13, 14. The Ensign to good business 15-17. Junior Partner 28-1; Lillian Russell 3-5; Dan Sully 6-8.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Gus Williams in April Fool to a good-sized house 14. Russell's Comedians in City Directory 17, entertained a large audience. The co. is about the same as last season.——PROCTOR'S OPERA HOUSE (C. H. Smith, manager): Frank I. Frayne in The Boy Ranger drew many lovers of the woolly Western drama 15-17. Good Old Times opened a week's engagement 19 to a packed house. Woman Against Woman 26-1.

HARTFORD.—PROCTOR'S OPERA HOUSE (F. W. Lloyd, manager): Gus Williams amused large audiences afternoon and evening 16 with his new play, April Fool. A crowded house greeted the Lyceum Theatre co. 19. The Grey Mare was presented by a very clever co. Preceding this a most absurd curtain-raiser, Old Friends, was acted, which caused a sigh of relief from the audience when the curtain went down. The City Directory 20.——ITEMS: W. A. Graham, dramatic editor of the *Courant*, is vacationizing at his old home, Salisbury, Md.—W. I. Garrison, of this city, will manage the stage at the Eden Musee, New Orleans this season. Lydia Yeamans-Titus was presented with a beautiful floral piece by the local Elks. Mrs. Titus made many friends in the Order while they were convening in Grand lodge session at Buffalo, appearing at the ladies' social. Her husband, F. J. Titus, is a member of Buffalo Lodge. He is treasurer of The City Directory co., but always leads the orchestra while she sings.—Referring to the Corbett-Sullivan fight, Luke Schoolcraft says he is satisfied with the result and is happy for one thing that the championship remains in the profession.

WATERBURY.—JACQUES OPERA HOUSE: The Kid 15; pleased a large audience. Decker Brothers' Minstrels 16 to a good-sized audience. Fanny Rice and her excellent co. in A Jolly Surprise 21 filled the house.

MERIDEN.—DELAVAN OPERA HOUSE (T. H. Delavan, manager): Gus Williams in April Fool pleased a good-sized audience 12. The Kid 16 to good business. Decker Brothers' Minstrels 17; big house. Fanny Rice in A Jolly Surprise 20 to a good house. Several new and taking features have been added to this piece.

WILLIMANTIC.—LOOMER OPERA HOUSE (J. H. Gray, manager): Cupid's Chariot 16; fair business. This co. closed its season 17 until after election. The opera Frogs of Windham, by local talent, to good business 20, 21.

MIDDLETOWN.—The Middlesex, which is pronounced the finest theatre in Connecticut, will be opened Oct. 1 by Joseph Jefferson and co. in Rip Van Winkle. It will be also Mr. Jefferson's first appearance this season.

BRIDGEPORT.—BUNNELL'S THEATRE (E. S. Gibbons, manager): The Old, Old Story was presented by Daniel Sabel's co. 14 to fair business. Bulls and Bears 16 drew a large audience, the occasion being the benefit tendered to Manager A. B. Anderson and A. J. Smith. Mr. and Mrs. Drew and Mr. McKee Rankin presented That Girl From Mexico to a small audience 20. The Grey Mare, presented by Frohman's co. 21 drew a large and appreciative audience.——GRAND OPERA HOUSE (E. S. Gibbons, manager): The Kid, an amusing farce-comedy, was presented 19-21 to large houses.

GEORGIA.

BRUNSWICK.—L'ARIOSO OPERA HOUSE (W. T. Glover, manager): Dark 12-19. Cleopatra (English Gaiety co.) Oct. 3; Deshon Opera co. 5; George Wilson's Minstrels 7.

ATLANTA.—DE GIVE'S OPERA HOUSE: McCarthy's Mishaps to good attendance 12, 13. Little Nugget pleased a fairly good house 15. Kajanka 16, 17; large audiences.

ROME.—NEVINS' OPERA HOUSE: Prof. Norris' Dog Show to good houses 9, 10. Herbert Cawthorn in Little Nugget to a fair house 13. MacCollin Opera co. in Falka and Said Pasha to poor houses 15, 16. It was reported that the co. came near stranding here, but one of the backers sent them a cheque for $500. Devil's Auction 17; large house.

COLUMBUS.—SPRINGER OPERA HOUSE (C. P. Springer, manager): Midnight Alarm 14; small audience. Little Nugget 16; large and highly pleased audience.

ALBANY.—WILLINGHAM'S OPERA HOUSE (Will H. Shackleford, manager): The season was opened here with A. V. Pearson's co. in A Midnight Alarm 9; light business.——ITEM: Stern's Orchestra now furnishes first-class music for our Opera House.

SAVANNAH.—THEATRE (J. F. Johnson, manager): The Colonel to undeservedly poor business 17-19.

ILLINOIS.

DECATUR.—GRAND OPERA HOUSE (F. W. Haines, manager): Schilling's Minstrels 14; fair house. The Dazzler 16; good house.

CLINTON.—FAIR OPERA HOUSE (Arthurs and Co., managers): Schilling's Minstrels 13; big business.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (R. I. Chatterton, manager): A very fashionable audience witnessed Janauschek's Deborah, and were well entertained 11. The Pulse of New York drew a top-heavy house 15. The Dazzler pleased a large audience 17.

MOLINE.—AUDITORIUM (E. B. Atkinson, manager): Complimentary concert given by Manager Atkinson to his friends 18; large and appreciative audience.——WAGNER OPERA HOUSE (Frank Anderson, manager): The Harvest Moon 16 opened the season to large business.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): John C. Rice presented his nonsensical absurdity, A Knotty Affair, to a small house 14. Manager Jones is in Washington attending the G. A. R. encampment.

ELGIN.—DU BOIS OPERA HOUSE (F. W. Jencks, manager): Elgin Conservatory stock co. complimentary performance, musical, was well received 21. Testimonial concert to Prof. Hecker by the Elgin Watch Factory Military Band 17 to S. R. O.; performance excellent.

AURORA.—EVANS' GRAND OPERA HOUSE (Ed. Northam, manager): Eunice Goodrich 12-17, good business. Side Tracked satisfied a good house 20.

ENGLEWOOD.—MARLOWE THEATRE (Miller and Rogers, managers): Katie Putnam 16, 17; good houses.——ITEMS: Mrs. Alice de Mers Bennis, the soprano, who died recently in Paris, was a resident of this city. She was to have returned next month to join the Whitney-Mockridge Concert co.

OTTAWA.—SHERWOOD'S OPERA HOUSE: (C. H. Hodkinson, manager): Schiling's Minstrels 17; crowded house.

PONTIAC.—FOLKS' OPERA HOUSE (R. D. Folks' manager): The season was opened 6 with Alba Heywood and co. in New Edgewood Folks to a large and fashionable audience. Sid. C. France 12-14; poor business.

JACKSONVILLE.—GRAND OPERA HOUSE (Smith and Hayden, managers): Pulse of New York 16; good-sized audience.

FREEPORT.—GERMANIA OPERA HOUSE (H. J. Moogk, manager): Choate Dramatic co. week ending 17; fair business.

WAUKEGAN.—PHŒNIX OPERA HOUSE (Erskine and Coon, managers): The Australian 17; fair house.

CHAMPAIGN.—WALKER OPERA HOUSE (S. L. Nelson, manager): Schillings' Minstrels 12; large and well-pleased audience.

STREATOR.—PLUM OPERA HOUSE (J. E. Williams, manager): Schilling's Minstrels 14; S. R. O.

QUINCY.—OPERA HOUSE (A. Doerr, manager): Alba Heywood in Edgewood Folks to a small house 19.

BLOOMINGTON.—NEW GRAND (C. E. Perry, manager): The Dazzler 14; fair business. Schilling's Minstrels 15; good house.

IOWA.

OSKALOOSA.—MASONIC OPERA HOUSE (H. L. Briggs, manager): Gorton's Minstrels 5; fair house. Wait Till the Clouds Roll By 16; good business.

INDEPENDENCE.—WILLIAMS' OPERA HOUSE (C. W. Williams, manager): John Dillon 13, 14; large houses; performance very pleasing and satisfactory. Ole Olson 15, 16.——KING'S OPERA HOUSE (Charles King, manager): Dark.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (R. O. Simmons, manager): Harvest Moon 14; fair business. Louise Rial and Harry Booker established themselves strong favorites in this city.

KEOKUK.—OPERA HOUSE (D. L. Hughes, manager): New Edgewood Folks had a good house, and Alba Heywood was warmly received. Gorton's Minstrels 17; good business.

DUBUQUE.—THE GRAND (William T. Roehl, manager): The Harvest Moon 12; fair house. Wait Till the Clouds Roll By 13 was well received by a medium-sized audience. May Temple's Gaiety co. 17-20; good business.

SIOUX CITY.—PEAVEY GRAND OPERA HOUSE (E. L. Webster, manager): John T. Kelly in McFee of Dublin 15, 16; big business. Marie Heath in A Turkish Bath 17; good business.

CLINTON.—BIJOU OPERA HOUSE (W. McMillan, manager): Harvest Moon 13; fair house; good performance.——DAVIS' OPERA HOUSE (H. F. Tate, manager): Janauschek 2; small house; fair performance. "Punch" Robinson's Repertoire co. open a week's engagement 12 to a large house.

COUNCIL BLUFFS.—DOHANY THEATRE (John Dohany, manager): John T. Kelly in McFee of Dublin to a fair-sized house 17. A Turkish Bath 18 to a good house. The Waifs of New York 19 to fair business.

OTTUMWA.—GRAND OPERA HOUSE: Ole Olson 5; big business.

BURLINGTON.—GRAND OPERA HOUSE (F. W. Chamberlin, manager): The Spooner Comedy co. 12-17 in repertoire to large business, the house being packed at every performance. Malcolm Williams, who plays leading juvenile parts, is a valuable acquisition. Harvest Moon, with Louise Rial in the leading role, to light business 19. The regular season at the Grand will open 24, Abbott and Teal's Niobe co. being the attraction for the occasion.——ITEMS: Manager Chamberlin returned from Europe last week, refreshed and invigorated. He proposes to make the coming season the most brilliant in the history of the Grand, having already booked the finest list of attractions ever offered at this house.—Your correspondent has just returned from a month's outing in the Alleghenies and at the seashore.

INDIANA.

INDIANAPOLIS.—PARK THEATRE (Dickson and Talbott, managers): Dangers of a Great City 19-24; large business.——EMPIRE THEATRE (Heuck and Fennessy, managers): One of the Bravest 19-24; good business.——GRAND OPERA HOUSE (Dickson and Talbott, managers): Blue Jeans 19-24; good business. Imagination 29-1.——ENGLISH'S OPERA HOUSE (Dickson and Talbott, managers): Nat Goodwin in A Gilded Fool and The Nominee 19-24; large business.——ITEMS: Jennie Goldthwaite was presented with a beautiful floral piece by her many friends in this city, her home.—Mrs. Leon Bailey, who had a host of friends in the profession, and was always foremost in offering her services for benefits, died on 16 very suddenly, after a short illness.—Mart Adkins, formerly doorkeeper at the Park Theatre, is now in the same capacity at the Empire Theatre.

LAFAYETTE.—GRAND OPERA HOUSE (F. E. D. McGiniley, manager): Rose Hill's English Folly co. 13; good business. Mme. Janauschek in Meg Merrilies 20 to a fair audience.

LAPORTE.—HALL'S OPERA HOUSE (W. C. Miller, manager): Edwin Hanford in Shamrock 16; small house. J. P. Johnson, author of "Twenty Years of Hustling," and a resident of Laporte, gave his narrative, entitled "Just How It All Happened," 15 to a crowded house; audience well entertained.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, manager): Dockstader's Minstrels 14; splendid performance before a large and appreciative audience.——ITEM: The advance agent of Newton Beers co., who were to play here 17, failed to materialize.—Harry Elting, of the Euchred co., which was to appear here 27, sent notice of having closed his season until after the election.

ANDERSON.—DOXEY OPERA HOUSE (R. H. Cookefair, manager): Lew Dockstader's Minstrels 14; big business. Newton Beers in Eloped with a Circus Girl to a fair house 17.

PLYMOUTH.—CENTENNIAL OPERA HOUSE (Stevens and Lauer, managers): The Chicago Comedy co. opened for a week to a large house 19.

EVANSVILLE.—GRAND (King Cobbs, manager): Ship Ahoy 19, 20; good houses.——APOLLO THEATRE (John Albecker, manager): Kate Mortimer in East Lynne 8; packed house.

WABASH.—HARTER'S OPERA HOUSE (Alt. Harter, treasurer): Eunich Goodrich week commencing 20; good performances and well-pleased audiences.

MARION.—SWEETSER'S OPERA HOUSE (W. A. Livermore, manager): The Rose Hill Folly co. 13 drew a good house, and gave a satisfactory performance. Dockstader's Minstrels 15 to S. R. O. Thomas W. Keene 19 was warmly received by a large and fashionable audience.

RICHMOND.—PHILLIPS' OPERA HOUSE (J. H. Dobbins, manager): Rose Hill's English Folly co. 17; good business.——GRAND OPERA HOUSE (W. H. Bradbury and Sons, managers): Maude Atkinson week ending 17; fair business at popular prices.

HUNTINGTON.—OPERA HOUSE (H. E. Rosebrough, manager) Rose Hill's co. 12; large and well-pleased audience. Holden Comedy co. 13-17; large houses.

NEW ALBANY.—OPERA HOUSE (E. Boone King, manager): Tony Farrell in My Colleen 28; Our Irish Visitors 1.

KANSAS.

TOPEKA.—GRAND OPERA HOUSE (C. F. Kendall, manager): The season was opened by Milton and Dollie Nobles 12-14 in From Sire to Son, A Son of Thespis, and For Revenue Only to S. R. O. The Hustler opened to a crowded house 15.——CRAWFORD'S OPERA HOUSE (L. M. Crawford, manager): George C. Staley in A Royal Pass 12-14; co. excellent. De Lange-Rising co. in Tangled Up, preceded by a curtain-raiser called Why? filled out the rest of the week 15-17, opening to a packed house.

PARSONS.—EDWARDS' OPERA HOUSE (C. M. Johnson, manager): Faust and Marguerite 13, big business. A. W. Fremont in 777 pleased a large and fashionable audience 16. Mrs. Gen Tom Thumb's Lilliputians gave two performances 17 to very good houses.

FORT SCOTT.—OPERA HOUSE (Harry C. Ernich, manager): A. W. Fremont in 777 drew a very good house 12. Milton and Dolly Nobles visited us for the first time in several years 15. From Sire to Son was given to a fair-sized and delighted audience. Crumbaugh and Mallory Brothers' Minstrels 17; light house.

PITTSBURG.—OPERA HOUSE (John P. Seip, manager): Faust and Marguerite 12; performance excellent; good house.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): The Paragon Theatre co. in Married for Money to a fair-sized audience 15.

WICHITA.—CRAWFORD'S OPERA HOUSE (L. M. Crawford, manager): George C. Staley in A Royal Pass 17; good business.

LEAVENWORTH.—CRAWFORD'S GRAND (E. C. Davis, manager): Jack and the Beanstalk, booked here for 15, 16, failed to put in an appearance. Rumor says the co. went to pieces in Omaha. Winston Opera co. to fair business 17. Past Mail 18 to large business.

LAWRENCE.—BOWERSOCK'S OPERA HOUSE (J. D. Bowersock, manager): The Jeannie Winston Opera co. gave La Perichole 16 to a fair house at regular prices. Good chorus. The Jack and the Beanstalk co. failed to materialize 17 after billing quite extensively. Faust and Marguerite 19, to good average business. Scenic effects excellent.

HUTCHINSON.—OPERA HOUSE (W. Yoe, manager): Heathcote and Gordon's English Dramatic co. 12, 13; good business. Faust and Marguerite 16; splendid business.

PITTSBURG.—OPERA HOUSE (John P. Seys, manager): Crumbaugh and Mallory Brothers' Minstrels 16; performance good; fair house.

KENTUCKY.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. M. Robinson, manager): Ship Ahoy drew a large house 13; general satisfaction.——ITEM: J. M. Robinson succeeds J. B. Kirby as lessee and manager of this house. Mr. Kirby resigned to go into the express business in Memphis. Mr. Robinson is a former manager, and is well posted on theatrical matters. He will take charge at once.

MAINE.

PORTLAND.—LOTHROP'S THEATRE (G. E. Lothrop, manager): Wash. T. Melville in The Black Detective, supported by a poor co., to small business 25-27. Gloriana attracted a $500 house 19, but excepting Otis Harlan as Spinks, and George Barnum as Evitoff, the co. was lamentably weak and the fashionable audiences were greatly disappointed with the performance. That popular and highly successful melodrama, Shadows of a Great City, attracted good-sized audiences 20, 21, and was produced with all the original scenery and a very good co.——ITEMS: Manager Lothrop arrived here from an extended trip 16 and left for Boston 17. He is seriously considering an offer to organize stock cos. in Lynn and Lowell.—George S. McFadden, in advance of New Mexico, was in town 19, 20.—

Gloriana was an unexpected frost, and the local press scored the performance heavily.—I erroneously stated in my last advices to THE MIRROR that Advance Agent Bennett, of A Busy Day co., was connected with the Iola Pomeroy co.—Local Manager Wilson is seriously considering the feasibility of doing away with show windows for lithographic work, owing to extravagant demands made for seats.—The Lord Rooney co. rested here 19-22, owing to poor bookings, which were canceled by Manager Caren.

BATH.—COLUMBIAN OPERA HOUSE (R. P. Ham, manager): Haworth's Comedy co. 16, 17 to good business. Co. good. W. S. Cleveland's Minstrels 19; large and dissatisfied audience. Cyrene the only feature. Performance very bad.

BANGOR.—OPERA HOUSE (Frank A. Owen, manager): Cleveland's Minstrels did a large business 14. Cyrene was the star. Shadows of a Great City 19.==THE NORUMBEGA (H. C. Bean, manager): Si Perkins 17; good house.

MASSACHUSETTS.

BROCKTON.—CITY THEATRE (W. W. Cross, manager): Thomas E. Murray, supported by a good co., presented The Voodoo to a good-sized and well-pleased audience 14. The Danger Signal, with Rosabel Morrison in the leading role, did a fair business 16. The Manola-Mason co. in their double bill of If I Were You, and Diana played to the largest house this season and gave a good performance 20.==GAIETY THEATRE (A. B. White, manager): Good vaudeville performances continue to draw good-sized audiences.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Barry and Fay 15 in McKenna's Flirtation; fair house. Fields and Hanson's Variety co. 16 for the benefit of the Elks to a fair audience. Trip to Chinatown 17.

NEW BEDFORD.—OPERA HOUSE (W. W. Cross, manager): A Trip to Chinatown 16. Manola-Mason co. 19; both to good houses and general satisfaction.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Gloriana 14; excellent performance; good house. The Rooney co. in Lord Rooney amused a large audience 17. The Two Sisters 19; large house. Fields and Hanson's Drawing Cards 20; small house.==ITEM: Eldora, the juggler, with Fields and Hanson's co. was struck on the shoulder by a large pistol falling from the flies, and was so severely injured that he was unable to finish his act.

HARLFORD.—THEATRE: The Voodoo 17; full house. Theresa Newcomb presented New Mexico 19-21 and The Boy Scout 20 to good business.

LOWELL.—OPERA HOUSE (John F. Cosgrove, manager): Struggle of Life 15-17; good performances and fair business. Rosabel Morrison in The Danger Signal 20; fair house.==MUSIC HALL (Thomas and Watson, managers): Stock co. in O'Day the Alderman 19-24; good business.==BIJOU THEATRE (John E. Stokes, manager): Mr. and Mrs. Lester, Essie Graham, William M. Roberts, and the four Cohans to fair business.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): Thomas E. Murray in The Voodoo 16; crowded house.

GLOUCESTER.—CITY HALL (Buskin Club, manager): The Two Sisters 21; crowded house.==CITY HALL (Oxford Club, manager): John Thomas Comic Opera co. to a small house 25. Lord Rooney to S. R. O. 19. Spider and Fly to the largest house this season 19.

WORCESTER.—THEATRE (Rock and Brooks, managers): Business so far this season has been entirely satisfactory, especially the past week 14-21. Spider and Fly, James O'Neill in Fontenelle, Fantasma, and the New City Directory, filled the week. Mr. O'Neill was favored by a packed house to welcome him back and see his new play, Fontenelle, which was received with enthusiastic demonstrations of approval.==LOTHROP'S OPERA HOUSE (G. E. Lothrop, manager): The Wages of Sin and Sentenced to Death 19-21. Good business prevailed.==FRONT STREET OPERA HOUSE (W. H. Arnold, manager): May Howard co. and Blackthorn filled 14-21 to good business.==ITEM: J. W. Heffern, a popular young amateur of his city, has joined James O'Neill's co. to play Vicomte D'Alberte in Fontenelle.

CHELSEA.—ACADEMY OF MUSIC (Field and Blandford, managers): The Two Sisters to a good house 16.

HAVERHILL.—ACADEMY OF MUSIC (James P. West, manager): Thomas E. Shea 12-14; good houses. Gloriana 15; fair house. Two Sisters 17; large house. Spider and Fly 20; good house.==ITEMS: Frank E. Hewitt, stage manager and a member of Thomas E. Shea's co., is a Haverhill boy and a member of the Rialto Club, the members of which, presented him with an elegant pillow of flowers (19) and after the performance tendered the male members of the co. a reception, which lasted till the sma' hours. There was plenty of music also recitations, songs, etc., and refreshments were served.—Henry G. McLain is making a decided hit as a song writer, having written songs for Joe Ott, the Leyton Sisters, and others. His version of "Ta-ra ra-Boom-de-ay" is being sung by leading comedians.

SPRINGFIELD.—COURT SQUARE THEATRE (D. Q. Gilmore, manager): Henry J. Savers' Cupid's Chariot 14, 15; crowded houses. Gus Williams in April Fool 17; very large house; good performance. Baker Opera co. 19-24; large attendance.

LYNN.—THEATRE (W. E. Boynton, manager): Power of the Press to very large houses 19, 20. Menola-Mason co. to exceptionally good business 21.==MUSIC HALL (N. E. Amusement Co., manager): Black Flag was the opening attraction 19-24; good business.==MUSEE AND BIJOU THEATRE (C. W. Cook, manager): Business so far this season has been exceptionally good.

WESTFIELD.—OPERA HOUSE (F. L. Stempson, manager): A Busy Day 22; fair house.

WALTHAM.—PARK THEATRE (William D. Bradstreet, manager): Andrew Mack in Irish Love-ality 16; small business. Harry Crandall 19; light business. John Thomas' Comic Opera co. in The Village Doctor 20; fair business.

NORTHAMPTON.—ACADEMY OF MUSIC (William H. Todd, manager): M. B. Leavitt's Spider and Fly co. did fair business 15. Hart's Boston Novelty co. gave a good variety show to light business 20. The Barra troupe in their musical novelty were the feature.

SPRINGFIELD.—OPERA HOUSE (John Mahoney, manager): Danger Signal 19; good house. John Thomas' Opera co. 21; excellent performance; poor house.

MICHIGAN.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): The Wilbur Opera co. presented The Royal Middy to a large and well-pleased audience 19, the receipts for the week being the largest in the history of the house.==ITEMS: Pete Shaw, the clever female impersonator, with the Wilbur Opera co., received the intelligence of his mother's death at Brooklyn, N. Y., here 17.—Susie Kirwin is absent from the co. on account of illness, and her place is being very acceptably filled by Dorothy Morton.—The Nelsonian Sisters are spending a week's vacation at their home in this city, and will join the co. at Toledo, O., 26.

BAY CITY.—OPERA HOUSE (H. Petersen, manager): Si Plunkard 17; packed house.

JACKSON.—HIBBARD OPERA HOUSE (Waldron and Todd, managers): Katherine Germaine Opera co. gave Said Pasha 15 to a large and well-pleased house. Nelson's World comb. 22.==ITEM: Warren D. Lombard and wife, leading members of the Germaine co., received a hearty welcome here on their appearance with the co. Mr. Lombard was formerly lieutenant of Co. D, M. S. T., of this city, and that company, headed by Boos' City Band, met them at the train and escorted them to the residence of his mother, Mrs. J. D North. In the evening the company attended the performance in full-dress uniform. The theatre was prettily decorated with the company colors. After the entertainment Mrs. North gave a reception, which was attended by both Company D and the Germaine co. The event was a most enjoyable one.

GUPPERD.—SALISBURY'S OPERA HOUSE (F. Ed. Kebler, manager): Our German Ward 19; good house.

SAGINAW.—ACADEMY OF MUSIC: The Katherine Germaine Opera co. 13, 14 sang Amorita to small business. Co. and chorus very good.

PORT HURON.—CITY OPERA HOUSE (L. A. Sherman, manager): Nelson's Great World comb. to a poor house 16.

GRAND RAPIDS.—OPERA HOUSE (E. D. Stair, manager): Probably the most successful engagement ever played at this house is that of the Wilbur Opera co., who have turned people away nightly. A round of popular operas were sung, among which was Clover, new to the co.'s repertoire. The new local manager, E. D. Stair, has made many friends here, and is surely securing an excellent patronage thus far for the Grand.==ITEM: Louis Delmarter, the treasurer par excellence of past seasons will remain with the house, while Ellis Gray will continue to manipulate the pasteboards.

KALAMAZOO.—ACADEMY OF MUSIC (R. A. Bush, manager): The Pulse of New York 13; very satisfactory performance to a fair house. Mme. Januschek in Lady Macbeth next.==GRAND OPERA HOUSE (Harry Churchill, manager): Side Tracked to a full house 14. Co. fair.

MINNESOTA.

RED WING.—OPERA HOUSE (C. L. Kellogg, manager): The Harvest Moon delighted a fair audience 8. Frank M. Wills' Wait Till the Clouds Roll By; good business.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): Abbott and Teal's Niobe 14; large and enthusiastic audience. Skipped by the Light of the Moon 16; performance fair.

MANKATO.—GRAND OPERA HOUSE (W. O. Forde, manager): Fisk's Tennessians 13; poor business. Skipped by the Light of the Moon to fair business 15.==ITEMS: The Andrews Opera co. are now resting on the Andrews Brothers' farm at Waterville. They will resume their tour in two weeks.—H. J. Parker and Alice Andrews, both members of the Andrews Opera co., were married at Madelia.

WINONA.—PHILHARMONIC HALL (John Beutner, manager): Skipped by the light of the Moon to a good house 19.

MINNEAPOLIS.—GRAND OPERA HOUSE (J. F. Conklin, manager): Lew Dockstader and his strong aggregation of minstrels gave four performances to the capacity of the house 19-21. Mr. Dockstader was inimitable in his specialties.==BIJOU OPERA HOUSE (Jacob Litt, manager): J. H. Haverly's Mastodon Minstrels opened a week's engagement to very large business 18.

ST PAUL.—METROPOLITAN OPERA HOUSE (L. N. Scott, manager): A Texas Steer was presented 14-16. Robert Downing, supported by Eugenie Blair and an excellent co., presented Virginius, Julius Cæsar, Ingomar, and The Gladiator 19-21, opening to a large and appreciative audience. Dockstader's Minstrels 22-24; German Dramatic co. 25; Duff Opera co. 26-28.==LEFF'S GRAND OPERA HOUSE (Frank L. Bixby, manager): Haverly's Mastodon Minstrels 15-17; full house. A Knotty Affair 18-24. The Still Alarm co. 25-Oct. 1.==OLYMPIC THEATRE (Harry Montague, manager): The Stock co. presented an attractive bill to good houses.

DULUTH.—TEMPLE OPERA (John T. Condon, manager): The Fast Mail 14; large house. A Knotty Affair 17 to a large and enthusiastic audience. The Still Alarm 21; Dockstader's Minstrels 27; Nellie McHenry 30, 31.==THE LYCEUM (A. E. Miller, manager): Leaves of Shamrock 19, 20 to very good houses. Professor Bristol's Equescurriculum week beginning 26.==ITEMS: Manager Miller, of the Lyceum, is negotiating with prominent capitalists of Old Superior, Wis., (across the bay) to have erected a fine opera house, of which he will have the management and which he will run in connection with the Lyceum. I am informed that the chances for its construction are very good.

MISSISSIPPI.

JACKSON.—ROBINSON'S OPERA HOUSE (Joe Dreyfus, manager): The J. H. Huntley Comedy co. opened the season 26, 27 at popular prices to good houses. Manager Dreyfus has booked a number of good cos. and expects a good season.

NATCHEZ.—OPERA HOUSE (Thomas Hammet, manager): Huntley Comedy co. week beginning 19 to good business.

MONTANA.

BUTTE.—MAGUIRE'S OPERA HOUSE (John Maguire, manager): Butte Musical Club in Pinafore 16, 17 to big business. Margaret Mather 22, 23 in repertoire.

HELENA.—KING'S OPERA HOUSE (J. C. Remington, manager): The American Band, under the leadership of D. N. Reeves, gave two performances 17 to fairly good audiences.

MISSOURI.

LOUISIANA.—PARKS OPERA HOUSE (E. A. Parks, manager): Tony Farrell and a good co. in My Colleen 19 to a good house.==BURDETT OPERA HOUSE (A. M. Walker, manager): Horton's New Orleans Minstrels to a fair house 20.

SPRINGFIELD.—GRAND OPERA HOUSE (F. S. Heffernan, manager): Fast Mail 30.==BALDWIN THEATRE (E. A. Elliott, manager): Milton Nobles in From Sire to Son 17; good business. A Royal Pass 22.

NEVADA.—MOORE'S OPERA HOUSE (H. S. Mitchell, manager): A W. Premont in 777; Mrs. Gen. om Thumb 23; fair business.

CLINTON.—CITY OPERA HOUSE (Dr. S. T. Neill, manager): Mrs. Gen. Tom Thumb's Liliputians gave a pleasing and unique entertainment 22.

NEBRASKA.

OMAHA.—BOYD'S THEATRE (Thomas F. Boyd, manager): Alabama to large and cultured audiences 19, 20. E. M. Holland leads the co. by his impersonation of Colonel Moberly. The entire co., however, is well balanced, and do justice to Mr. Thomas' play.==FARNAM STREET THEATRE (W. J. Burgess, manager): Stewart and Bock's U. T. C. to fair business 18-24.

FREMONT.—LOVE OPERA HOUSE (Ellick and Miller, managers): The Hustler to good business 19. John Kernell is back in his place, after an absence of a few weeks at a Keeley asylum. The co. was uniformly good. Corse Payton Comedy co. 20-24 in repertoire.

LINCOLN.—THE NEW LANSING (Ed. A. Church, manager): Lincoln J. Carter's Fast Mail did fair business 13. Frank Lindon gave a ten days' return engagement 14 to a packed house, giving Hearts of Oak, Sea of Ice, Ingomar, Son of Monte Cristo, etc.==THE FUNKE (L. M. Crawford, manager): The last two cos. at this house, Jack and the Beanstalk 13, and Widner and Duncan's Lyceum Theatre co. 15, were very unfortunate in their attempt to bolster up their fallen fortunes in this city. Twenty-one dollars is stated as the amount of the second night's business of the first co., and a benefit at Lincoln Park was necessary to get them out of town. The baggage of the Lyceum co. was attached in this city, and they are still here. An attempt was made to give them a benefit on Sunday night, but our independent Mayor refused to allow the performance.

NEW HAMPSHIRE.

PORTSMOUTH.—MUSIC HALL (John O. Ayers, manager): Maude Hillman closed a week of good business 17. Shadows of a Great City 22.

NASHUA.—THEATRE (A. H. Davis, manager): Thomas E. Shea gave general satisfaction to large house. 25-27. Danger Signal next.

NEW JERSEY.

TRENTON.—TAYLOR OPERA HOUSE (John Taylor, manager): Oliver Byron in The Plunger to the full capacity of the house 17. Primrose and West's Minstrels pleased a large audience 20.

NEWARK.—MINER'S NEWARK THEATRE (Col. W. M. Morton, manager): The Limited Mail to full houses nightly 19-24. The part of Rowdy, a dog as described on the programme, is taken by "A Kett." The White Squadron 26-1.==JACOBS' THEATRE: A. V. Pearson's The Police Patrol 19-21; good houses. Corinne in Arcadia 22-24; crowded houses.==WALDMAN'S OPERA HOUSE (Fred. Waldman, manager): Rentz Santley co. drew large houses 19-24. Next week, French Folly co., 26-1.==ITEM: Manager Fred. Waldman, who has been sojourning abroad all Summer, will return this week. He has covered all the continent, and is much improved in health, which was somewhat poor.

PATERSON.—OPERA HOUSE (John J. Goetchius, manager): Dan A. Kelley in The Shadow Detective 15-17; fair audiences. Telephonia 19-24. The scenery was good, but the co. and play were such that the least said of it the better. Neil Burgess in County Fair 22-24.==PEOPLE'S THEATRE (Joe O. Zeffle, manager): Lacy and Lyons in The Oath week ending 17. John A. Flynn's London Gaiety Girls 19-24 are drawing good business.==ITEMS: Maureen Mayhew joined The London Gaiety Girls co. here. She is a bright and clever young performer, and bound to meet with success, as she was well received here.—Max Kaliski, one of our prominent young amateurs, is engaged to support Samuel E. Woodward, of this city, in a grand revival of Damon and Pythias.

LONG BRANCH.—BROADWAY THEATRE (Nelse Cannon, manager): Nobody's Claim 16; poor house. Under the Lion's Paw 21; fair house. The one great feature of this show is the five Nubian lions, which do mostly everything but talk.==OPERA HOUSE (George M. Chattle, manager): The Shadow Detective 27

HOBOKEN.—ROSS' THEATRE (W. S. Ross, manager): The Kid amused good houses 22-24. It is a lively little musical comedy. Ed. Chrissie, who is an old Hoboken favorite, shared the honors with Dottie Pine, the sprightly Kid. The co. contains many clever people. Gracie Emmett's A Mile a Minute 26-28.==Cronheim's Theatre opened for the season to a good house 24 with a strong variety comb. A number of the city officials were among the audience.

NEW YORK.

ALBANY.—HARMANUS BLEECKER HALL (O. H. Butler, manager): The Digby Bell Opera co. in Jupiter 20; large audience. The co. and opera gave general satisfaction.==LELAND OPERA HOUSE (H. P. Soulier, manager): Tar and Tartar to large business 26, 27. Spider and Fly opened 29 for two nights and matinee to a good house. Charles T. Ellis in Count Casper 21, 22. Mr. Ellis seems to have regained much of his old-time sweetness and power of voice, and gave a good representation of the merry-hearted German to crowded houses.==FAMILY THEATRE (C. H. Smith, manager): Frank I. Frayne, Jr., in The Boy Ranger amused the patrons of this house 19-21; good houses.==VARIETY THEATRE (Thomas Barry, manager): French Folly co. week ending 24.

ROCHESTER.—LYCEUM THEATRE (A. E. Wolff, manager): Dr. Bill was presented to good-sized audiences 19-21. Mr. Wilkinson's Widows attracted large and delighted houses 22-24. The New York Lyceum co. next.==ACADEMY (H. R. Jacobs, manager): The Bottom of the Sea to fine business week ending 24. Agnes Herndon 27-Oct. 1.==MUSEE THEATRE (M. S. Robinson, manager): Jerome and Mackey's comb. and the Ladies' Orchestra pleased large audiences week ending 24.

SYRACUSE.—WIETING OPERA HOUSE (Wagner and Reis, managers): An excellent co., headed by Wilton Lackaye and Edith Kennard, presented Mr. Wilkinson's Widows to large audiences 20-26.==H. R. JACOBS' OPERA HOUSE: The Midnight Alarm to fair business 15-17. Muggs' Landing drew well 19-21.==ITEM: Wilton Lackaye and George W. Leslie were entertained by The Players' Club during their stay here.

JAMESTOWN.—ALLEN'S OPERA HOUSE (A. E. Allen, manager): Waite's Comedy co. 19-24; business good.

PEKIN VAN.—SHEPPARD OPERA HOUSE (C. H. Sisson, manager): A Fair Rebel 27; good performance to good business. The Midnight Alarm 29; fair performance to good business.

OSWEGO.—ACADEMY OF MUSIC (J. A. Wallace, manager): Joseph Murphy packed the house 20. Bobby Gaylor 21; Dr. Bill 26; Francesca Redding Oct. 3-8.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): A Fair Rebel 25; good performance to a fair-sized house.

ITHACA.—WILGUS' OPERA HOUSE (H. L. Wilgus, manager): Joshua Simpkins 16; full house. A. V. Pearson's Midnight Alarm 20; good business.

CORNING.—OPERA HOUSE (A. C. Arthur, manager): Dr. Bill 16; Agnes Herndon 20; Midnight Alarm 21; all to large and well-pleased audiences.

BORNELLSVILLE.—SHATTUCK OPERA HOUSE (Charles A. Bird, manager): Vreeland's Minstrels gave a most excellent performance before a fair-sized audience 16; deserved a crowded house. Dr. Bill was irresistibly funny and kept a very large audience convulsed with merriment 17.

COHOES.—CITY THEATRE (E. C. Game, manager): Leavitt's Spider and Fly 27; good house. Charles T. Ellis in Count Casper 28; large audience.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): Tar and Tartar 15; large and delighted audience. Twenty-first Regiment Band concert 19; small audience.

SARATOGA SPRINGS.—TOWN HALL (Hill and Conlan, managers): Charles T. Ellis in Count Casper 21; large house.

MIDDLETOWN.—CASINO THEATRE (Horace W. Cosey, manager): Fabio Romani 25; large and well-pleased audience.

ELMIRA.—MADISON AVENUE THEATRE (Wagner and Reis, managers): Dark.==OPERA HOUSE (Wagner and Reis, managers): The Old, Old Story 20; fair-sized audience.==ITEMS: George X. Loomis, representing Sousa's Marine Band, was here 19.—J. C. Velder, business manager of Wagner and Reis, has accepted a position under J. B. Pond to go in advance of the Black Patti and Jules Levy's Band.

NEWBURGH.—ACADEMY OF MUSIC (Watson Jerome, manager): Lillian Kennedy in She Couldn't Marry Three 23; very good performance to a light house. Jane 25; fair-sized house.

TROY.—GRISWOLD OPERA HOUSE (S. M. Hickey, manager): Charles T. Ellis in Count Casper 25-27; good patronage. The Digby Bell Opera co. in Jupiter 29; S. R. O.==RAND'S OPERA HOUSE (Gardner Rand, manager): The County Fair 25-27; good business.

PORT JERVIS.—LEA'S OPERA HOUSE (George Lea, manager): The Old, Old Story 26; excellent performance to small business.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): Jane pleased a large audience 17.

GLOVERSVILLE.—MEMORIAL OPERA HOUSE (Will E. Gant, manager): Uncle Tom's Cabin 25; crowded house.

UTICA.—OPERA HOUSE (H. E. Day, manager): Stetson's Uncle Tom's Cabin was presented afternoon and evening 21 to over 3,000 people; performance fair. Bobby Gaylor presented Sport McAllister 20 before a large and highly delighted audience.

SCHENECTADY.—CENTRE STREET OPERA HOUSE (Sherlock Sisters, managers): The season was opened 19 by Aaron Woodhull in Uncle Hiram to a packed house. Spider and Fly delighted a large audience 22.==ITEMS: Ground for the new Opera House was broken last week. It will be completed by Jan. 1. Several out-of-town parties are after the management, which will be settled 28.—Cora Cox, of this city, has joined the Spider and Fly co.—Arthur Dennison, representing the Mora comb., is in the city arranging for the appearance of his star.

BATTLE AXE.—DIBBLE OPERA HOUSE (W. S. Dibble, manager): Uncle Hiram 22; good performance to a crowded house.

CANANDAIGUA.—GRAND OPERA HOUSE (McKennie and Mather, managers): A Fair Rebel 23; fair business. Excellent co. Vreeland's Minstrels 24; good business. Same co. 27.

AMSTERDAM.—OPERA HOUSE (A. Z. Nell, manager): The Spider and Fly 22; good-sized and entirely satisfied audience.

OGDENSBURG.—OPERA HOUSE (George L. Ryon, manager): Joseph Murphy in Shaun Rhue to S. R. O. 21. Francesca Redding 26-2.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (Charles Gottschalk, manager): Reeves' Famous American Band, of Providence—an organization of artists—gave one of their most interesting concerts to a fair house 19. Margaret Mather in Lady of Lyons to a packed house 17.==ITEM: Laurence Cauley was too ill to proceed with the Margaret Mather co., and he was left at the hotel at Crookston, Minn. Walter Mather took his part for the first time with the co. without a rehearsal, and he did remarkably well.

OHIO

TOLEDO.—WHEELER'S OPERA HOUSE (S. W. Brady, manager): The Katherine Germaine Opera co. in Amorita and Said Pasha to fair houses 15-17.==PEOPLE'S THEATRE (Brady and Garwood, managers): Aunt Bridget's Baby is testing the capacity of the house nightly. Monroe is as jolly as ever, and the co. above the average.

STEUBENVILLE.—CITY OPERA HOUSE (W. D. McLaughlin, manager): Wyman's Tyroleans 16; good house. Edwin Ferry in Damon and Pythias 20; small house.

SANDUSKY.—BIESELLER'S OPERA HOUSE (Otto H. Ilg, manager): A Social Session 27; well-pleased and fair-sized audience.

WARREN.—NEW WARREN OPERA HOUSE (Elliott and Geiger, managers): By Wits Outwitted 15; house, co. and play all good. Old Homestead 17; S. R. O.; many turned away.

COLUMBUS.—THE HENRIETTA THEATRE (Dickson and Talbott, managers): The engagement of Nat C. Goodwin 12-17 was most successful, the house being crowded at every performance, standing room at a premium on several occasions. Muldoon-Henry Specialty co. 26, 27.==GRAND OPERA HOUSE (James J. and H. W. Miller, managers): Harry Lacy and Emily Rigl in Planter Wife opened to a good house 18.==PARK THEATRE (Dickson and Talbott, managers): The May Russell Comedy co. opened to S. R. O. 19.

RAVENNA.—REED'S OPERA HOUSE (Judson and Curtis, managers): By Wits Outwitted 14; fair house; good performance.

ALLIANCE.—SOURBECK'S OPERA HOUSE (F. W. Gaskill, manager): By Wits Outwitted 13; audience pleased.

URBICHSVILLE.—CITY OPERA HOUSE (Elvin and Van Ostran, proprietors): Frank Jones presented Our Country Cousin to a large and well-pleased audience 13. L. S. Wyman in The Tyrolean to large business 15.

WAVERLY.—EMMITT'S OPERA HOUSE (C. W. Sauk, manager): A Pair of Jacks 12; small but well-pleased audience.

DENNISON.—KIPP'S OPERA HOUSE (Sam Kipp, manager): The season opened 16 with Edwin Ferry in Virginius to S. R. O.

CHILLICOTHE.—MASONIC OPERA HOUSE (Edmiston and Kinneman, managers): Al. G. Field's Minstrels packed the house 17.

WASHINGTON C. H.—OPERA HOUSE (Edmiston and Kinneman, managers): Professor Anderson 26, 27; small houses.

IRONTON.—MASONIC OPERA HOUSE (B. F. Ellsberry, manager): Charles A. Gardner in Captain Karl 24 before a very large and well-pleased audience. The Henshaw and Ten Broeck co. in The Nabobs to a full house 27. Miss Ten Broeck was unable to play on account of illness, and though many were disappointed on that account, they could not fail to be entertained and amused by the acting and singing of Mr. Henshaw and the rest of the co.

FREMONT.—OPERA HOUSE (E. H. Russell, manager): Pearl Melville co. 19-21; large houses.

SPRINGFIELD.—GRAND OPERA HOUSE (E. B. Foltz, manager): Al. G. Field's Minstrels 15; fair performance to a good house.==BLACK'S OPERA HOUSE (Samuel Waldman, manager): Dark.

DAYTON.—THE GRAND (Harry E. Feicht, manager): Al. G. Field's Minstrels 24; crowded house.==THE PARK (Harry E. Feicht, manager): Arizona Joe 19-21, S. R. O.==CUES: Mrs. Leslie Carter Sundayed here 20, visiting old acquaintances. She is a Daytonian.—E. W. Varney is here booming The Vendetta, which appears at the Grand 27.—Business so far this season is the largest and best for more than eight years.—Sam Henderson, of Memorial Hall, Soldiers' Home, left last week to visit Mrs. William Henderson, Jersey City.

PORTSMOUTH.—GRAND OPERA HOUSE (H. S. Grimes, manager): Charles A. Gardner 13 to a full house. Ullie Akerstrom 27; crowded house.

FINDLAY.—TURNER OPERA HOUSE (C. R. King, manager): A Social Session 20; good business.==DAVIS' OPERA HOUSE (Ruhl and Graul, managers): By Wits Outwitted 24.

POMEROY.—OPERA HOUSE (Edward L. Keiser, manager): Dark. Henshaw and Ten Broeck in The Nabobs Oct. 24.

CANTON.—GRAND OPERA HOUSE (M. C. Barber, manager): Thomas W. Keene 26 in Richard III. pleased a large-sized audience. The Lost Paradise 19 to good business.

BRYAN.—JONES' OPERA HOUSE (Aaron Jones, manager): Blind Boone Concert co. 20; large and well-pleased audience.

UPPER SANDUSKY.—OPERA HOUSE (W. B. Gordon, manager): Labadie-Rowell Dramatic co. in Ingomar 20, supported by a strong co., to good business, giving general satisfaction.==ITEM: Prof. Theodore Martin (an old Upper Sandusky boy), leader of the Chicago Opera House orchestra, led our orchestra at Ingomar, rendering some beautiful violin solos. He received an ovation.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager): The Old Homestead was greeted by a crowded house 20. Another large audience witnessed The Lost Paradise 21. Charity Ball 22; good house.

OREGON.

PORTLAND.—MARQUAM GRAND OPERA HOUSE (S. H. Friedlander, manager): Portlanders turned out *en masse* to receive Soi Smith Russell 12-17 in A Poor Relation and Peaceful Valley. The plays were produced in admirable style and an admirable co. interpreted them.==ITEM: Maude La Belle, a Portland aspirant for the stage, who traveled with the Hanlons last season, had a successful benefit 18.==CORDRAY'S NEW THEATRE (Cordray and Wass, managers): After being closed for three weeks this house opened 12 with Woman Against Woman, and did good business.—Managers Friedlander and Cordray and Wass decorated their houses with bunting and electrical incandescents 17-24 in honor of the Sovereign Grand Lodge I. O. O. F. session.—The Wilbur Opera co. sang at Salem, Ore., 12-17 to crowded houses. It was State Fair week.

PENNSYLVANIA.

LOCK HAVEN.—OPERA HOUSE (J. N. Farnsworth, manager): Alfred Kelcey in Widow Murphy's Goat 9; fair audience.

PLYMOUTH.—OPERA HOUSE (R. N. Smith, manager): New York Day by Day 20; large and well-pleased house.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (J. L. Guinter, manager): The Planter's Wife 15; fair-sized audience. Kellar 27; large audience. Silver King 21; good-sized audience.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Cashbaugh and Bell, managers): Frank Mayo in Davy Crockett 19; large audience. The Tyrolean 22; small audience.==OPERA HOUSE (F. H. Cashbaugh, manager): Reddy the Mail Girl 19; good business.

PANTICOKE.—BROADWAY OPERA HOUSE (James Kelchner, manager): This house was opened 13 by J. Z. Little's World to good business. Miss Lyons gave the serpentine dance for the first time in our city, and made a great success.

SCRANTON.—ACADEMY OF MUSIC (M. H. Burgunder, manager): J. K. Emmet 27; packed house. Two Old Cronies 13; large business. Primrose and West's Minstrels 25; large audience; everyone highly pleased. Melville and Thompson's New York Day by Day 27; well filled house.

BUTLER.—ARMORY OPERA HOUSE (F. M. Keene, manager): Ross Family 17; good house. Jane Coombs in Bleak House 20; fair house; good performance.

JOHNSTOWN.—ADAIR'S OPERA HOUSE (Alexander Adair, manager): Harry Lacy presented The Planter's Wife here for the first time 17 to a large and well pleased audience. Master and Man 20 to paying business. Peck's Bad Boy 21 to a deservedly small house.

BELLEFONTE.—GARMAN'S OPERA HOUSE (Al. Garman, manager): The Silver King 20; excellent performance to a good house.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (E. D. Griswold, manager): Harry Lacy in The Planter's Wife 17 with a strong supporting co. gave entire satisfaction to a select audience. A Hole in the Ground 17. Peck's Bad Boy 20; large house; everybody pleased.

LANCASTER.—FULTON OPERA HOUSE (B. and C. A. Tecker, managers): Raynore and West's Minstrels drew a fair house 19; which was better

than they deserved, for they performed like amateurs.——ITEM: Mr. Raynors, of Rayn-rs and West's Minstrels, was married in Philadelphia to Miss Viola Adams 28. The members of the co. gave the happy couple a banquet at Mannerchor Hotel after the performance.

WASHINGTON.—OPERA HOUSE (T. G. Allison, manager): Arizona Joe 24; moderate business; performance unsatisfactory.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Co., managers): Two Old Cronies 17; J. K. Emmett 21; both to good business.

READING.—GRAND OPERA HOUSE (George M. Miller, manager): County Institute 20-24.——ACADEMY OF MUSIC (John D Bishler, manager): Primrose and West's Minstrels gave a very good performance to large house 16. J. K. Emmet filled the house 17. The Fire Patrol was given to a good house 19.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): Although the Old Homestead had been seen here twice before it packed the house 16. Manager Hempstead's idea of having fewer attractions but of a better quality than formerly seems to be the proper thing, as every co. so far has played to big business.

WEST CHESTER.—PAINTER'S OPERA HOUSE (U. H. Painter, manager): Equine Farador 22, 24; fair houses. West and Raynor's Minstrels 25; poor performance; good house. The musical part of the performance was very inferior.

PUNXSUTAWANEY.—HARONING STREET OPERA HOUSE (Charles' Fish, manager): Jane Coombs in Bleak House 25; large audience.

ERIE.—PARK OPERA HOUSE (John W. Kett, manager): The Old Homestead 25; large and delighted audience.

OIL CITY.—OPERA HOUSE (R. Lowentritt, manager): Frank Mayo in Davy Crockett 16; fair house.

HAZLETON.—GRAND OPERA HOUSE (G. W. Ramersly, manager): New York Day by Day 26; fair business; good performance. Keller 19; good business and pleased everybody. The Fire Patrol 21; fair house.

NEW CASTLE.—OPERA HOUSE (R. M. Allen, Jr., manager): By Wits Outwitted pleased small audiences 16, 17.

ALLENTOWN.—MUSIC HALL (R. M. Whitesell, manager): New York Day by Day was presented 25 by a good co. to fair business. J. K. Emmett, assisted by Emily Lytton and a very good supporting co., presented Fritz in Ireland 16 to a good-sized audience. Ezra Kendall 19 with A Pair of Kids. Clever co. throughout; business good. The Fire Patrol 20; performance all that could be desired, but patronage was distressingly light.

SHENANDOAH.—THEATRE (P. J. Ferguson, manager): Alfred Kelcey in Widow Murphy's Goat 20; crowded house.

YORK.—OPERA HOUSE (R. C. Pentz, manager): Kellar and Mrs. Kellar drew their customary large and fashionable audience 24. Two Old Cronies drew a good house 25. Performance not altogether satisfactory.

WILKESBARRE.—GRAND OPERA HOUSE (M. H. Burgunder, manager): Primrose and West's Minstrels 14; S. R. O.; excellent performance. Dr. Bill 15; large and well pleased audience. Kellar mystified an audience that tested the capacity of the house 20.——MUSIC HALL (E. C. Frank, manager): One of the Finest 17; fair business. New York Day by Day did not draw as large a house as it deserved.

LEBANON.—FISHER OPERA HOUSE (George H. Spang, manager): Bartholomew's Equine Paradox 25-27; good business. New York Day by Day 26; Frank Frayne 29.

ASHLAND.—OPERA HOUSE (Theodore F. Barron, manager): Keller 16; largest audience of the season. Alfred Kelcey to a large and delighted audience 19.

FRANKLIN.—OPERA HOUSE (J. P. Keene, manager): Frank Mayo and co. presented Davy Crockett 17; very satisfactory business.

RHODE ISLAND.

PROVIDENCE.—OPERA HOUSE (Robert Morrow, manager): George Thatcher's Tuxedo 25-27 good houses. John L. Sullivan 19-23.——B. F. KEITH'S OPERA HOUSE (E. R. Byram, manager): The Police Patrol 12 17; S. R. O. Very satisfactory performances. The Voodoo 19 25; The Struggle of Life 26-Oct. 2.——LOTHROP'S MUSEUM (William C. Chase, manager): The sensational drama, Sentenced to Death, was presented by Lothrop's stock co., with Kate Glassford as Mary Maldon, and Charles Barringer as John Maldon, 12-17. Lucky Ranch 19-24; May Blossom 26-2.——WESTMINSTER THEATRE (George H. Batcheller, manager): Field and Hanson's Drawing Cards 22-24.——ITEMS: Champion James J. Corbett was a visitor at the Providence Opera House 15.—Charles R. Bacon, business manager of The Power of the Press, arrived here 19.—Fred. S. Aldrich, formerly in the Auditor's office of the N. Y., N. H. and H. R.R., is the new treasurer of B. F. Keith's Opera House, and commenced his duties on Monday, 19. The Boston Symphony Orchestra will give a series of six concerts in Infantry Hall this Winter.—B. F. Keith has had placed in the lobby of his theatre, in this city, a full portrait of William J. Florence. It was painted by Lysander Taylor, and is indeed a magnificent work of art.—Dave Pulmar, who has for the past two seasons been in the box-office of B. F. Keith's Opera House, is now on the advertising staff at the Westminster Theatre.—The programmes provided at B. F. Keith's Opera House this season are worth saving. They will have a handsome illustrated cover with the design changed each month.—J. Gordon Edwards has left Lothrop's stock co., and his place has been taken by Justin Page.—Archie Mackenzie, in advance of The Struggle of Life, arrived here 20.—Frank C. Huffman, advance agent of the City Sports Burlesque co., was here 21.

NEWPORT.—OPERA HOUSE (Henry Bull, manager): A Trip to Chinatown 25; large house Fields and Hanson's Drawing Cards 17; good house. George Thatcher's Tuxedo 19; very good house.——SPRAY: Romola Tynte has returned to England. She was to have recited at the Ariel Club's concert 26, but illness in her family caused a somewhat sudden departure. Kathlyn Heron has been engaged in her place.—I regret that I could not see John Fields, of Fields and Hanson, when the co. was here, but better luck next time. Brother Fields.—Thomas Martin, the able assistant manager of the Opera House—Tom is virtually the manager—now beams on all incoming professionals from behind the Perry House desk. His ability is shown by his being able to retain his old position and the new at the same time.

SOUTH CAROLINA.

SPARTANBURG.—OPERA HOUSE: Barlow Brothers' Monmouth Minstrels opened the season 25 to a full house.

TENNESSEE.

MEMPHIS.—GRAND OPERA HOUSE (George R. Barsh, manager): R. D. MacLean and Marie Prescott, with their own co., in The Duke's Wife and The Merchant of Venice to fair business 22-24. Lizzie Evans in her new piece, The Little Blacksmith, 25-27; business light except at matinee, which was fair.——LYCEUM THEATRE (John Mahoney, manager): This house will be opened for its regular season 27 with Carroll Johnson in The Gossoon.

JACKSON.—PYTHIAN OPERA HOUSE (Woerner and Baun, managers): The season here opened with James B. Mackie in Grimes' Cellar Door to a crowded house.

COLUMBIA.—GRAND OPERA HOUSE (T. G. Settle, manager): George Wilson's Minstrels opened the season in this city to good business 24. MacCollin Opera co. canceled their engagement 24. The public were disappointed very much by the canceling of the Opera co.'s date, as quite a lot of seats had been reserved, and they would have done a good business here.

NASHVILLE.—THE VENDOME (W. A. Sheetz, manager): Ship Ahoy was presented to good houses 26, 27, but by a very commonplace co. Karl Gardner in Fatherland and Captain Karl 29-31. A large house greeted him at the opening performance. Katie Emmett in Killarney 26-28.——THE BIJOU (J. H. Mittier, manager): The Planter's Daughter drew a full house 19 for the opening. The engagement continues throughout the week. McCarthy's Mishaps 26-2.——ITEM: During the engagement here last week of the Ship Ahoy co., Daisey Baker, the bright and vivacious young lady who takes the part of Ella Lulla Lalla, and is by odds the cleverest member of the co., was married to the manager, James W. Slocum. The story goes that the young lady's mother, who resides at Georgetown, Ky., strongly objected to the match on account of the groom being a Gentile, and came here to put a stop to matters, whereupon the young folks skipped out and secured a license, the services of a Protestant minister, and were quietly married.

BRISTOL.—HARMELING OPERA HOUSE (Charles Harmeling, manager): The Devil's Auction 24 delighted a large audience. The Private Secretary 27; good performance to a small but appreciative audience.

KNOXVILLE.—STAUB'S THEATRE (Staub and Smith, managers): Charles H. Yale's new Devil's Auction 25; crowded house; excellent performance. A large and well-pleased audience witnessed The Private Secretary 27.——ITEM: Casper Bloom has been appointed treasurer. He succeeds Mr. Aebli, who is now business manager.

CLARKSVILLE.—ELDER'S OPERA HOUSE (James T. Wood, manager): Weston Brothers in The Way of the World 23; fair business. Kate Mortimer co. presented East Lynne to a small audience 25.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert manager): McCarthy's Mishaps 24; good-sized audience. Devil's Auction packed the house 26; excellent performance. George Wilson's Minstrels to fair business 29; the performance was not up to the standard, and was not satisfactory. The Private Secretary 30 packed the house, and delighted the large audience. Carroll Johnson 31; Karl Gardner 30.——ITEMS: Manager Albert is determined to play none but standard attractions, and says he studies THE MIRROR as a student does his text-books, and in consequence he has canceled several of his bookings, after learning that the 20th. were playing in cheap houses. This action on the part of our manager is sure to make the season one of pleasure and pecuniary success.

TEXAS.

SAN ANTONIO.—GRAND OPERA HOUSE (J. R. Tendick, manager): The regular season opened with Grimes' Cellar Door 25, 26 to fair business. After Dark 27, 28; good business.

AUSTIN.—NELLETT'S OPERA HOUSE: William A. Brady's After Dark to a very large house 26. Mackie's Grimes' Cellar Door played big matinee and good house at night 27, giving entire satisfaction at both performances.

TEXARKANA.—GIDO'S OPERA HOUSE (Erlich Brothers, managers): Prescott Maclean co. gave two performances 27 to crowded houses.

HOUSTON.—SWEENEY AND COOMBS' OPERA HOUSE (Henry Greenwall, manager): William A. Brady's After Dark co. formally opened the season here with an evening and matinee 24, 25 to very satisfactory business.

GALVESTON.—TREMONT OPERA HOUSE (H. Greenwall and Son, managers): The season opened 22 with After Dark before a large audience.——ITEMS: Several changes have been effected in and about the Tremont Opera House during the Summer, prominent among which are many additional fire exits. Manager H. Greenwall was present at the opening, but left the next day on an inspection tour of his interests in the State.—Treasurer J. H. Walker can now prefix business manager to his cognomen, having been put in sole control of affairs here.

NAVASOTA.—OPERA HOUSE: McCabe and Young's Minstrels opened the season to a good house 23.

MARSHALL.—OPERA HOUSE (W. Moltz, manager): Richards and Pringle's Georgia Minstrels 27; performance fair; business good.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): The Opera House was opened 23 with Mackie's Comedy co. in their funny play, Grimes' Cellar Door, to a full house.——ITEM: Mr. Henry Greenwall spent one day here looking after his interests. He speaks very flatteringly of the outlook for his business throughout the State this season. He left here for New Orleans.

DALLAS.—OPERA HOUSE (George Anzy, manager): James B. Mackie in Grimes' Cellar Door to large and well-pleased audiences 21, 22.

WACO.—GARLAND OPERA HOUSE (J. P. Garland, manager): Grimes' Cellar Door opened 24 to a big house.

UTAH.

SALT LAKE CITY.—THEATRE: Dark.——ITEMS: The Brigham Young Trust Co. are talking strongly of building an amusement hall after the style of the Madison Square Garden. Of all the propositions put forth in regard to new theatres here this is most likely to materialize.—Miller and Miller, investment agents, are out with a proposition directed to the Chamber of Commerce of this city, in which they propose to erect a theatre to seat 1,500 provided the ground, valued at $30,000, is donated them. I do not think the Chamber will attempt to do anything in this matter. There is no serious need of another regular theatre. The hall proposed by the B. Y. Trust Co. is really something the city needs.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): Monongahela 27; fair business.

VIRGINIA.

LYNCHBURG.—OPERA HOUSE (C. W. Beckner, manager): Edwin Travers' co. in Private Secretary 15; large and fashionable audience.

RICHMOND.—NEW RICHMOND THEATRE (Branch and Leath, managers): Killarney and the Rhine opened to fair business 24, but the attraction was so poor it failed to draw at the next performance. Anderson's Two Old Cronies played to the largest houses of the season 19, 20, and gave entire satisfaction.

PETERSBURG.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Kidnapped pleased a fair house 20.

NORFOLK.—ACADEMY OF MUSIC (A. B. Duesbury, manager): Killarney and the Rhine 16; fair but dissatisfied audience; poor performance and ditto co. Kidnapped 19, opening night to a fair and very well-pleased audience. His Nibs the Baron 21; large audience; poor show and poor people.

ROANOKE.—OPERA HOUSE (M. A. Moseley, manager): Private Secretary 16 to a large and well-pleased audience. Charles Hanford as Marc Antony in Julius Cæsar 21 to a highly cultivated audience, and good house considering the inclement weather. Finest production of the play ever seen here.

WASHINGTON.

TACOMA.—THEATRE: (S. C. Heilig, manager): The Stowaway 22, 23. A Night at the Circus 24, 25; business fair.

SPOKANE.—AUDITORIUM (H. C. Hayward, manager): The Stowaway 9; good house. Nellie McHenry 19, 20.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (Alfred Rheinstrom, manager): Lost Paradise 9, 10; full houses. Limited Mail 14; good business.——GRAND OPERA HOUSE (O. C. Genther, manager): Frank Jones' Country Cousin 8-10; large business. Tyrolean 12-14; poor business.

HINTON.—OPERA HOUSE (J. Alex Parker, manager): The Mabel Paige Comedy co. 12-14; fair business.

PARKERSBURG.—ACADEMY OF MUSIC (E. B. Cady, manager): Limited Mail 15; full house. Co. and play among the finest. Al. G. Field's Minstrels 21; crowded house.

WISCONSIN.

FOND DU LAC.—CRESCENT OPERA HOUSE (P. B. Haber, manager): A Barrel of Money co. 18; full house. Audience well pleased.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): A Barrel of Money 23 was not filled to overflowing with its receipts here, and the audience voted it a poor investment. Nadje 19; large and enthusiastic audience.——ITEM: Mattie Aubrey, the soubrette of the Barrel of Money co., will leave this week, Carrie Lamont, of La Cigale, taking her place at Chicago.

CHIPPEWA FALLS.—OPERA HOUSE (W. H. Goddard, manager): True James co. week ending 17 in repertoire to poor business. Marie Hubert Frohman 20; large advance sale.

WEST SUPERIOR.—GRAND OPERA HOUSE (J. T. Condon, manager): Margaret Mather in Lady of Lyons 7; large and appreciative audience. Fast Mail 12; satisfactory business. Niobe 23; full house.

RACINE.—BELLE CITY OPERA HOUSE (Frank J. Miller, manager): John C. Rice in A Knotty Affair pleased a large audience 22. Dockstader's Minstrels 27; large business.

LA CROSSE.—THEATRE (T. Strasilipka, manager): John C. Rice, supported by Sally Cohen and an excellent co., in A Knotty Affair drew a good house 15.

APPLETON.—OPERA HOUSE (E. Erb, manager): A Barrel of Money 13; fair business. Ole Olson 27.

CANADA.

TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard, manager): Friends opened a week's engagement 19 to a good house.——OPERA HOUSE (S. H. Cohen, manager): Richard Golden in Old Jed Prouty opened 19 to a large audience.——ACADEMY OF MUSIC (Frank Kirchmer, manager): Dr. Carver in The Scout 20-24.——ITEMS: S. H. Cohen, manager of the Toronto Opera House, is to leave for New York this week, where he will be employed as booking agent for the attractions of H. R. Jacobs' circuit of houses throughout the country. Mr. Cohen will be succeeded by J. B. Morris.—W. W. Breen, a Toronto boy, has accepted the position of business manager of The Wide, Wide World.

MONTREAL.—ACADEMY OF MUSIC (Henry Thomas, manager): Charles Mathews' co. 13 By Proxy to good business 19-24. Manola-Mason co. 26-2.——QUEEN'S THEATRE (Sparrow and Jacobs, managers): Lewis Morrison in Faust to S. R. O. 19-24.——THEATRE ROYAL (Sparrow and Jacobs, managers): Homestead '92 to fair business 19-24.——LYCEUM THEATRE (W. W. Moore, manager): Vaudeville to good business.——WINDSOR HALL: Neil Warner gave his farewell performance before leaving Montreal 19 to join Daly's Stock co. Mr Warner appeared in his well-known impersonation of Othello, and gave a grand performance. He was ably supported by local talent.

HAMILTON.—GRAND OPERA HOUSE (Thomas Reche, manager): Dr. W. T. Carver in The Scout 19 was enthusiastically received; house well filled.

WINNIPEG.—BIJOU OPERA HOUSE (W. H. Seach, manager): Margaret Mather delighted large and fashionable audiences 12-14.

VANCOUVER.—OPERA HOUSE (Evans Thomas, manager): The season opened successfully with Gus Heege in Von Yonson to big business 22, 23.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, mailing them in time to reach us Friday.

DRAMATIC COMPANIES.

A TURKISH BATH: Kansas City, Mo., Sept. 26-Oct. 1, Leavenworth, Kans., 2, Topeka 4, Atchison 5, St. Joseph, Mo., 6, Plattsburg 7, Chillicothe 8.

A FAIR REBEL: New York city Sept. 19-Oct. 27.

ALEXANDER SALVINI: Omaha, Neb., Sept. 19, 20.

A. M. PALMER'S STOCK: St. Louis, Mo., Sept. 20-Oct. 1, Chicago, Ill., 3-17.

ALCAZAR STOCK: San Francisco, Cal., July 25—indefinite.

A FAIR REBEL: Jamestown, N. Y., Sept. 27, Salamanca 28, Bradford, Pa., 29, Olean, N. Y., 30, Hornellsville Oct. 1, Corning 3, Ithaca 4, Elmira 5, Williamsport, Pa., 6, Pittston 7, Scranton 8.

ARIZONA JOE: Dayton, O., Sept. 27, 28, Columbus 29, Oct. 1, Chicago, Ill., 3-8, Indianapolis, Ind., 10-15.

AROUND THE WORLD IN EIGHTY DAYS: Jersey City, N. J., Sept. 26-Oct. 1.

ALFRED KELCEY: Minersville, Pa., Sept. 27, Tamaqua 28, Plymouth 29, Luzerne 30, Honesdale Oct. 1, Carbondale 3, Susquehanna 4, Norwich, N. Y., 5, Oxford 6, Athens 7, Towanda 8.

AUNT BRIDGET'S BABY: Detroit, Mich., Sept. 26-Oct. 2.

ACROSS THE POTOMAC: Philadelphia, Pa., Sept. 26-Oct. 2.

AUGUSTIN DALY: Philadelphia, Pa., Sept. 26-Oct. 2.

AFTER DARK: Shreveport, La., Sept. 27, Marshall, Tex., 28, Texarkana 29, Hot Springs, Ark., 30, Pine Bluff Oct. 1, Helena 3, Little Rock 4, Fort Smith 5, Van Buren 6, Denison, Tex., 7, Weatherford 8, El Paso 10, Tucson, Ariz., 12, Phœnix 13, 14.

A. W. FREMONT: Omaha, Neb., Sept. 25-28, Quincy, Ill., 29, Alpha 30, Oskaloosa Oct. 1, Des Moines 3, Perry 5, Boone 6, Ames 7.

A BREEZY TIME: Orange, Tex., Sept. 27, Beaumont 28, Houston 29, Galveston 30-Oct. 2, San Antonio 3-9.

ALGA HEYWOOD New Edgewood Folks): Kansas City, Mo., Sept. 27-Oct. 2, St. Joseph 3, Atchison, Kans., 4, Leavenworth 5, Omaha, Neb., 9-12.

ADA GRAY: Paterson, N. J., Sept. 27, 28, Wilmington, Del., 29-Oct. 2.

ADA MELVILLE: Mansfield, O., Sept. 26-Oct. 2.

ARTHUR C. SIDMAN: Trumansburg, N. Y., Sept. 27, Moravia 28, Homer 29, Groton 30, Owego Oct. 1, Waverly 2.

BOTTOM OF THE SEA: New York city Sept. 26-Oct. 1, Jersey City N. J., 3-8, Philadelphia, Pa., 10-15.

BALDWIN-MELVILLE: Mansfield, O., Sept. 26-Oct. 1, Hamilton, 3-8, Vincennes, Ind., 10-15.

BLACK CROOK: New York city Sept. 1—indefinite.

BUCKLER-WARREN: Mt. Holly, N. J., Sept. 26-Oct. 1, Long Branch 3-8.

BLACK DETECTIVE: Woonsocket, R. I., Sept. 27, Marlboro, Mass., 28, Lynn 29, 30, Newport, R. I., Oct. 1, Brockton, Mass., 2, Fall River 4, Taunton 5, New Bedford 6, New London, Conn., 7, Northampton, Mass., 8, Willimantic, Conn., 10, Norwich 11, New Haven 12, Bridgeport 13, New Britain 14.

BULLS AND BEARS: Brooklyn, N. Y., Sept. 26-Oct. 2.

BARREL OF MONEY: St. Louis, Mo., Sept. 26-Oct. 2.

BLUE JEANS: Evansville, Ind., Sept. 27, Terre Haute 28-30, Lafayette Oct. 1, St. Louis, Mo., 3-8.

BOBBY GAYLOR: Cleveland, O., Sept. 27, 28, Sandusky 29, Lima 30, Middletown Oct. 1, Cincinnati 3-8, Memphis, Tenn., 10-12, Cairo, Ill., 13, Paducah, Ky., 14.

BUSY DAY: Jersey City, N. J., Sept. 26-Oct. 1, Bridgeport, Conn., 3-5, Hoboken, N. J., 6-8, Buffalo, N. Y., 10-15.

BARRY AND FAY: Lynn, Mass., Sept. 27.

BY PROXY: Washington, D. C., Sept. 26-Oct. 1, Baltimore, Md., 3-8.

CHARLES A. GARDNER: Atlanta, Ga., Sept. 27.

CHARLES T. ELLIS: Utica, N. Y., Sept. 27, Syracuse Oct. 1.

CALLICOTTE COMEDY: Otebolt, Ia., Sept. 26-Oct. 1.

CARROLL JOHNSON: Murphysboro, Ill., Sept. 27, Alton 28, Pontiac 29, Streator 30, Ottawa Oct. 1, La Salle 3.

CHARITY BALL: Rochester, N. Y., Sept. 27, 28.

CHARLES HANFORD: Washington, D. C., Sept. 26-Oct. 2.

CHARLES J. STEVENSON: Antwerp, N. Y., Sept. 26-Oct. 1.

CITY DIRECTORY: Brooklyn, N. Y., Sept. 26-Oct. 2.

CHARLES DICKSON (Incog.): Baltimore, Md., Sept. 26-Oct. 1, Johnstown, Pa., 3, Wheeling, W. Va., 4, Canton, O., 5, Zanesville 6, Columbus 7, 8 Cincinnati 10-15.

CARRIE LOUIS: Upper Sandusky, O., Sept. 26 Oct. 1, Tiffin 2-8.

CAPT. HERNE, U. S. A.: Jacksonville, Ill., Sept. 7, Springfield 28, Danville, Ind., 29, Evansville 30-Oct. 2, Louisville, Ky., 3-8.

CLAIR TUTTLE: Paterson, N. J., Sept 26-Oct. 2.

CANNON BALL EXPRESS (Braden and Hild's): Pittsburg, Pa., Sept. 26-Oct. 1, Cincinnati, O., 3-8.

CORSE PAYTON: Grand Island, Neb., Sept. 26-Oct. 1.

CROCKETT COMEDY: Central City, Neb., Sept. 26-Oct. 1.

CUTLER-BATTON COMEDY: Oklahoma, Ind. Ter., Sept. 26-Oct. 1.

DANIEL A. KELLY: Newark, N. J., Sept. 27-Oct. 2.

DEVIL'S AUCTION: Savannah, Ga., Sept. 27, 28, Macon 29, Americus 30, Columbus Oct. 1.

DANGER SIGNAL: Fitchburg, Mass., Sept. 27, Holyoke 28, Springfield 29, Winsted, Conn., 30, Poughkeepsie, N. Y., Oct. 1.

DENMAN THOMPSON: Boston, Mass., Sept. 5-Oct. 29.

DE LANGE AND RISING (Tangled Up): San Francisco, Cal., Oct. 3-11.

DANGERS OF A GREAT CITY: Chicago, Ill., Sept. 26-Oct. 1, Milwaukee, Wis., 2-5, Dubuque, Ia., 7, Davenport 8, Sioux City 17.

DR. BILL: Syracuse, N. Y., Sept. 27, 28, Troy 29-Oct. 2.

DANIEL SULLY: San Francisco, Cal., Sept. 19-Oct. 2.

EDWIN FERRY: Alliance, O., Sept. 27, 28, Ravenna 29, Norwalk 30, Oct. 1.

EDWIN ARDEN: Pittsburg, Pa., Sept. 26-Oct. 2.

EIGHT BELLS: Philadelphia, Pa., Sept. 26-Oct. 2, Pittsburg 2-8, Cincinnati, O., 9-15.

E. H. SOTHERN: New York city Aug. 16-Nov. 27.

EVA MOUNTFORD: Brooklyn, E. D., Sept. 26-Oct. 1, Williamsport, Pa., 3, Hazleton 4, Wilkesbarre 5, Scranton 6, Allentown 7, Reading 8.

EVANS AND HOEY: New York city Sept. 19-Oct. 29.

FRANK L. FRAYNE, JR.: Bethlehem, Pa., Sept. 27, Reading 28, Lebanon 29, Shamokin Oct. 2, Bridgeton, N. J., 4, Vineland 4, Westchester, Pa., 5.

FANTASMA (Hanlon's): Springfield, Mass., Sept 27, Hartford, Conn., 28, 29, Bridgeport 30-Oct. 2, Philadelphia, Pa., 3-8.

FRANK AND KATHERINE HOWE: Glasgow, Scot., Sept. 26-Oct. 2.

FABIO ROMANI: Hartford, Conn., Sept. 27, Bridgeport 28 Willimantic 29, Fall River, Mass., 30-Oct. 2, Providence, R. I., 3-6, Taunton, Mass., 7, Marlboro 8.

FATAL GIFT Rochester, N. Y., Sept. 26-Oct. 2.

FRANK MAYO: Reading, Pa., Sept 27, Pottsville 28, Williamsport 30, Lock Haven Oct. 1, Columbus 5, 6, Findlay 7, Bowling Green 8.

FRANK DANIELS: Detroit, Mich., Sept. 26-Oct. 2.

FRIENDS, Philadelphia, Pa., Sept. 26-Oct. 2, Pittsburg 3-8, Harlem, N. Y., 10-15.

FAST MAIL (Southern): Pittsburg, Kans., Sept. 27, Joplin, Mo., 28, Carthage 29, Springfield 30, Fort Smith, Ark., Oct. 1, Little Rock 3, Pine Bluff 4, Hot Springs 5, Texarkana 6, Bonham, Tex., 7, Greenville 8, Tyler 10, Corsicana 11, Dallas 12, 13, Sherman 14, Dennison 15.

FAST MAIL (Northern): Cheboygan, Mich., Sept. 27, Petoskey 28, Manistee 29, Muskegon Oct. 1, Grand Rapids 3-8, Jackson 10, Lansing 11, Flint 12, Bay City 13, East Saginaw 14.

FITZSIMMONS COMEDY: Eufaula, Ala., Sept. 27, Columbia, Ga., 28, Birmingham, Ala., 29, Anniston 30, Knoxville, Tenn., Oct. 1.

GILLINGWATER PLAYERS: What Cheer, Ia., Sept. 26-Oct. 2.

GEORGE C. STALEY (A Royal Pass): Quincy, Ill., Sept. 27, Galesburg 28, Peoria 29, 30, Joliet Oct. 1, Englewood 3, Bloomington 4, Decatur 5, Jacksonville 6, Springfield 7, Alton 8, St. Louis, Mo., 9-15.

GUS WILLIAMS: Williamsport, Pa., Sept. 29, Allentown 30, Scranton Oct. 2, Bethlehem 3, Richmond, Va., 5, 6, Petersburg 7, Norfolk 8.

GO WON-GO MOHAWK: Baltimore, Md., Sept. 26-Oct. 2.

GERMAN LILLIPUTIANS: New York Sept. 19—indefinite.

GLORIANA (Special): Holyoke, Mass., Sept. 27, Springfield 28, Keene, N. H., 29, Montpelier, Vt., 30, Burlington Oct. 2, Montreal, P. Q., 3-8.

GOOD OLD TIMES: Philadelphia, Pa., Sept. 26-Oct. 2, Jersey City, N. J., 3-8, New York city 10-15.

GRIMES' CELLAR DOOR: New Orleans, La., Sept. 26-Oct. 2.

HOSS AND HOSS: Madison, Wis., Sept. 27, Rockford, Ill., 28, Elgin 29, Englewood 30, Fort Wayne, Ind., Oct. 2, Columbus, O., 3, Springfield 4, Dayton 5, Anderson, Ind., 6, Indianapolis 7, 8, St. Louis, Mo., 10-15.

HANDS ACROSS THE SEA: Michigan City, Ind., Sept. 27, La Porte 28, 29, Adrian, Mich., 30, East Saginaw Oct. 2, Bay City 3, Flint 4, Ann Arbor 5, Jackson 6, Pontiac 7, Port Huron 8, Rochester, N. Y., 10-15.

HAZEL KIRKE: Philadelphia, Pa., Sept. 26-Oct. 2.

HOMESTEAD '97: Syracuse, N. Y., Sept. 27, 28, Rochester 29-Oct. 2, Troy 5-7.

HOLDEN COMEDY: Ionia, Mich., Sept. 26-Oct. 2, La Grange, Ind., 3, Leavenworth, Kans., 10-15.

HARRY HART: Walkerton, Ont., Sept. 26 Oct. 2.

HOLE IN THE GROUND: New Castle, Pa., Sept. 29, Meadville 28, Erie 29, Predonia, N. Y., 30, Bradford, Pa., Oct. 2, Elmira, N. Y., 3, Hornellsville 4, Syracuse 5, 6, Auburn 7, Lockport 8.

HELD IN SLAVERY: Buffalo, N. Y., Sept. 26-Oct. 2, Ashtabula, O., 3, Warren 4, Sandusky 5, Toledo 6, Norwalk 7, Fostoria 8.

HARRY LACY: St. Louis, Mo., Sept. 25-Oct. 2, Indianapolis, Ind., 3-5, Louisville, Ky., 10-15.

HARVEST MOON: Fort Dodge, Ia., Sept. 28, Sioux City 29, 30, Fremont, Neb., Oct. 2.

HAND OF FATE: Buffalo, N. Y., Sept. 26-Oct. 2, Toronto, Ont., 3-8, Montreal, P. Q., 10-15.

HENSHAW AND TEN BROECK: Frankfort, Ky., Sept. 27, Evansville, Ind., 28, 29, Paducah, Ky., 30, Cairo, Ill., Oct. 2, Paducah, Ky., 3, Henderson 4, Frankford 5, Paris 6, Winchester 7, Lexington 8.

HIS NIBS THE BARON: Roanoke, Va., Sept. 27, Staunton 28, Charlottesville, N. C., 29, Danville, Va., 30, South Winston Oct. 2, Raleigh, N. C., 3, Fayetteville 4.

HARRY M. HARRIGAN: East Liverpool, O., Sept. 27-Oct. 2.

IMAGINATION: Columbus, O., Sept. 27, 28, Indianapolis, Ind., 29-Oct. 2.

IDA VAN CORTELAND: London, Ont., Sept. 27, Brantford 28, 29, Ingersoll 30-Oct. 2, Chatham 3-6.

IRISH LOYALTY: Attleboro, Mass., Sept. 27, Athol 28, Troy, N. Y., 29-Oct. 2, Syracuse 3-5, Rochester 6-8.

IOLA POMEROY: Bangor, Me., Sept. 26-28, Augusta 29-Oct. 2, Gloucester 3-5.

J. J. DOWLING: Eau Claire, Wis., Sept. 27, Dubuque, Ia., 28, Rockford, Ill., 29, Mattoon 30, Jacksonville Oct. 2.

JOHN D'ORMOND: Ottumwa, Ia., Sept. 26-Oct. 2.

J. K. EMMET: Johnstown, Pa., Sept. 27, McKeesport 28, Wheeling, W. Va., 29, Marietta, O., 30, Parkersburg, W. Va., Oct. 2.

JOHN L. SULLIVAN: Boston, Mass., Sept. 26-Oct. 2.

JOHN T. KELLY: Pueblo, Col., Sept. 27, Leadville 28, Aspen 29, Glenwood Springs 30, Grand Junction Oct. 2, Provo, Utah, 3, Park City 4, Ogden 5, Salt Lake City 6-8, San Francisco, Cal., 10-15.

JENNIE YEAMANS: Harlem, N. Y., Sept. 26-Oct. 2.

J. H. HUNTLEY COMEDY: Monroe, La., Sept. 26-Oct. 2, Texarkana, Tex., 3-8, Ruston, La., 10-15.

JOSEPH JEFFERSON: Middletown, Conn., Oct. 2, New York city 10-22.

JEFFREYS-LEWIS: San José, Cal., Sept. 26-Oct. 2, Los Angeles 3-5, Bakersfield 6, Visalia 7, Fresno 8, San Francisco 10-22.

JANE: New York city Sept. 5—indefinite.

JOSEPH MURPHY: Amsterdam, N. Y., Sept. 27, Albany 28, Glens Falls 29, Saratoga 30, Cohoes Oct. 2.

JULIA MARLOWE: Milwaukee, Wis., Sept. 26-Oct. 2, Madison 3, La Crosse 4, Eau Claire 5, Duluth, Minn., 6, 7, West Superior, Wis., 8, St. Paul, Minn., 9-15.

JAMES O'NEILL: Boston, Mass., Sept. 19-24, Brockton 26, New Bedford, Mass., Sept. 27, Fall River 28, Newport, R. I., 29, Pawtucket 30, Woonsocket Oct. 2, Brooklyn, N. Y., 3-8.

JESSIE MAE HALL: Chicago, Ill., Sept. 19-24, So. Chicago Sept. 26-Oct. 2.

JAMES T. POWERS: Boston, Mass., Sept. 26-Oct. 2.

JENNIE HOLMAN: Ellsberry, Mo., Sept. 27, DeSoto 28.

JOSIE MILLS: Barrie, Ont., Sept. 26-Oct. 2, Hamilton 3-8, Peterboro 10-15.

JOSHUA SIMPKINS: Watertown, N. Y., Sept. 27, Gouverneur 28, Canton 29, Potstown 30, Chateaugnay Oct. 2.

JENNIE CALEF: Chestertown, Md., Sept. 26, 27, Centreville 29 Oct. 2.

JANE COOMBS: Braddock, Pa., Sept. 26, Wilkinsburg 29, Monongahela City 30, Wheeling, W. Va., Oct. 2, Marietta, O., 3, Parkersburg, W. Va., 4, Charleston 5, Huntington 6, Winchester, Ky., 8, Nicholasville 10, Danville 11.

JUNIOR PARTNER: Los Angeles, Cal., Sept. 26-Oct. 2.

JOHN DREW: New York City Oct. 3—indefinite.

KATIE EMMETT: Nashville, Tenn., Sept. 26-28, Chattanooga 29, Atlanta, Ga., 30 Oct. 2, Augusta 3, Charleston, S. C., 4, Jacksonville, Fla., 5, Savannah, Ga., 6, Macon 7, Columbia 8, Birmingham, Ala., 10, 11, Selma 12, Meridian, Miss., 13, Mobile, Ala., 14, 15.

KNOTTY AFFAIR: Minneapolis, Minn., Sept. 26-Oct. 2.

KILLARNEY AND THE RHINE: Florence, S. C., Sept. 27, Sumter 28, Camden 29, Chester 30, Laurens Oct. 2, Salisbury, N. C., 3, Winston 4, Spartanburg, S. C., 5, Greenville 6, Columbia 7, Asheville, N. C., 8, Bristol, Tenn., 10, Knoxville 11, Dalton, Ga., 12, Atlanta 13, 14, Huntsville, Ala., 15.

KITTIE RHOADES: Easton, Pa., Sept. 26-Oct. 2, New Brunswick, N. J., 3-8.

KATHARINE ROBER: Dayton, O., Sept. 26-Oct. 2.

KATIE PUTNAM: Memphis, Tenn., Sept. 26-28, Pine Bluff, Ark., 29, Little Rock 30-Oct. 2, Hot Springs 3, Sherman 5, Denison 6, Dallas 7, 8, Fort Worth, Tex., 10, Waco 11, San Antonio 12, 13, Austin 14, 15.

KIDNAPPED: Augusta, Ga., Sept. 27, Atlanta 28, 29, Athens 30, Macon Oct. 2, Columbus 3, Montgomery 4, Mobile, Ala., 5, 6, New Orleans, La., 7-15.

gomery, Ala., 4, Pensacola, Fla., 5, Mobile, Ala., 6, Birmingham 7, 8.

KEENE-HILLYER-HARTEL: Mason City, Ia., Sept. 27-29, Emmetsville 30-Oct. 1, Spencer 3, Sheldon 4, 5, Sioux Falls, So. Dak., 6-8, Madison 10-12, Mitchell 13-15.

KING COMEDY: Evansville, Ind., Sept. 26-Oct. 1.

LEDERER COMEDIANS: San Francisco, Cal., Sept. 26-Oct. 15.

LIMITED MAIL: Altoona, Pa., Sept. 27, Johnstown 28, McKeesport 29, Beaver Falls 30, Akron, O., 1, Cleveland 3-8.

LOST PARADISE: New York city Sept. 26-Oct. 8, Minneapolis, Minn., 9-20.

LAST DAYS OF POMPEII: Cleveland, O., July 26—indefinite.

LEWIS MORRISON: Ottawa, Ont., Sept. 27, Brockville 28, Kingston 29, Belleville 30, Peterboro Oct. 1, Toronto 3-8, Syracuse, N. Y., 10-12, Rochester 13-15.

LYCEUM THEATRE (Frohman's): Rochester, N. Y., Sept. 27, Watertown 28, Syracuse 29, 30, Rome Oct. 1.

LOST IN NEW YORK: Grand Rapids, Mich., Sept. 26-Oct. 1, Chicago, Ill., 2-8, Cincinnati, O., 9-15.

LORD ROCKEY: Bath, Me., Sept. 27, Lewiston 28, 29, Portsmouth, N. H., 30, Lynn, Mass., Oct. 1, So. Framingham 3, Ware 4, Pittsfield 5, Northampton 6, Westfield 7, Newport, R. I., 8, New Haven, Conn., 10-15.

LOUISE HAMILTON: Portland, Me., Oct. 6-8.

LOST PARADISE: Cincinnati, O., Sept. 26-Oct. 1.

LATER ON: St. Louis, Mo., Sept. 26-Oct. 1, Milwaukee, Wis., 3-8.

LESLIE DAVIS: Newton, Kan., Sept. 27, Eldorado 28, Winfield 29, Guthrie, Ind. Ter., 30, Kingfisher Oct. 1, Oklahoma City 3, Purcell 4, Ardmore 5, Gainesville, Tex., 6, Dennison 7, Sherman 8, Greenville 10, McKinney 11, Cleburne 12, Dublin 13, Hico 14, Waco 15.

LITTLE NUGGET: San Antonio, Tex., Sept. 27, Austin 28, Corsicana 29, Fort Worth 30, Dallas Oct. 1, Dennison 3, Greenville 4, Bonham 5, Tyler 6, Nacadoches 7, Newport, Ark., 8, Hot Springs 10, Pine Bluff 11, Little Rock 12, Decatur, Ala., 13, Huntsville 14, Jackson, Tenn., 15.

LEORA E. LANE: Wayne, Neb., Sept. 26-Oct. 1.

LIZZIE EVANS: Sherman, Tex., Sept. 27, Dallas 28, 29, Fort Worth 30, Tyler Oct. 1.

L. ALBERT BROTHERS: Omaha, Neb., Sept. 26-Oct. 1.

LEAVES OF SHAMROCK: Council Bluffs, Ia., Sept. 27, Beatrice, Neb., 28, Lincoln 29, Atchison, Kans., 30, Topeka Oct. 1.

LYCEUM THEATRE (Sharpley's): Roodhouse, Ill., Sept. 26-Oct. 1.

LITTLE TRIXIE: Kalamazoo, Mich., Sept. 27, 28.

LITTLE TIPPETT: Victoria, B. C., Sept. 27, Vancouver 28, Seattle 29, 30, Spokane Falls Oct. 1.

MR. AND MRS. ROBERT WAYNE: Bowling Green, O., Sept. 26-Oct. 1, Marion 3-8.

MCCARTHY'S MISHAPS: Nashville, Tenn., Sept. 26-28, Memphis 29-Oct. 1, St. Louis, Mo., 3-8.

MILTON NOBLES: Lincoln, Ill., Sept. 27, Quincy 28, Fort Madison, Wis., 29, Rock Island, Ill., 30, Burlington Ia., Oct. 1, Dubuque 3, Decorah 4, Independence 5, Waterloo 6, Sioux City 7, 8, Watertown, So. Dak., 10, Sioux Falls 11, Le Mars, Ia., 12, Fremont, Neb., 13, Grand Island 14, Kearney 15.

MIDDAUGH COMEDY: Cadillac, Mich., Sept. 27, Kalkaska 28, Marcelona 29, Petoskey 30, Cheboygan Oct. 1.

MAUDE HILLMAN: Norwich, Conn., Sept. 26-Oct. 1, New London 3-5, Willimantic 6-8, Orange, Mass., 10-12.

MIDNIGHT ALARM: Cleveland, O., Sept. 26-Oct. 1, Chicago, Ill., 2-22.

MIDNIGHT ALARM: Chattanooga, Tenn., Sept. 27, Birmingham, Ala., 28, Selma 29, Mobile 30, New Orleans, La., Oct. 3-8.

MONONGAHELA: Syracuse, N. Y., Sept. 30.

MCKANLASS COLORED COMEDY: Albany, Mo., Sept. 27, Jamestown 29, Trenton 30, Milan Oct. 1.

MME. JANAUSCHEK: Saginaw, Mich., Sept. 29.

MR. WILKINSON'S WIDOWS: Buffalo, N. Y., Sept. 26-Oct. 1, Detroit, Mich., 3-8, Philadelphia, Pa., 10-22.

MR. POTTER OF TEXAS: Montreal, P. Q., Sept. 26-Oct. 1, New York city 3-8.

MANOLA-MASON COMEDY: Montreal, P. Q., Sept. 26-Oct. 1, Burlington, Vt., 3, Troy, N. Y., 4, Albany 5.

MAUD ATKINSON: Eaton, O., Sept. 26-Oct. 1, Shelbyville, Ind., 3-5, Columbus 6, Vincennes 7, Princeton 8, Evansville 9.

MISS HELYETT: Cleveland, O., Sept. 26-Oct. 1, Boston, Mass., 3-15.

MAY BRETONNE: Antigo, Mich., Sept. 25-Oct. 1, Fond du Lac 3-8.

MARGARET MATHER: Missoula, Mont., Sept. 27, Spokane Falls, Wash., 28, 29, Ellensburg 30, Seattle Oct. 1, Portland, Ore., 3-8, Vancouver, B. C., 10, 11, Victoria 12, 13, Tacoma, Wash., 14, 15.

MORA-WILLIAMS: Schenectady, N. Y., Sept. 26-Oct. 1, Cohoes 3-8, Hudson 10-15.

MRS. POTTER AND KYRLE BELLEW: Boston, Mass., Sept. 19-Oct. 8.

MADELINE MERLI: Willimantic, Conn., Sept. 28, Westfield, Mass., 29, Holyoke 30, Marlboro Oct. 1, Waltham 3, Woonsocket, R. I., 4.

MABEL PAIGE: Pocahontas, W. Va., Sept. 26-Oct. 1, Bedford City 3, Farmville, Va., 4-7, Lynchburg 8.

MASTER AND MAN: Cincinnati, O., Sept. 26-Oct. 1, Nashville, Tenn., 3-8, Louisville, Ky., 10-15.

MOON AND VAUGHT: Mt. Pleasant, Mich., Sept. 26-Oct. 1.

MY JACK (Walter Sanford's): Toronto, Ont., Sept. 26-Oct. 1, Montreal, P. Q., 3-8, New York city 10-15.

METROPOLITAN THEATRE: Albert Lea, Minn., Sept. 26-Oct. 1.

MUGGS' LANDING: Chicago, Ill., Sept. 25-Oct. 1.

NATURAL GAS: Brooklyn, N. Y., Sept. 26-Oct. 1, New York city 2-8.

NUTMEG MATCH: Baltimore, Md., Sept. 26-Oct. 1, Boston, Mass., 3-8.

NOBODY'S CLAIM: Brooklyn, E. D., Sept. 26-Oct. 1.

NORTHERN LIGHTS: Baraboo, Wis., Sept. 26-Oct. 1.

NOSS JOLLITY: Smithport, Pa., Sept. 27, Port Allegheny 28, Renova 30, Shamokin Oct. 3, Clinton, N. J., 5, Woodbridge 6, Perth Amboy 7, Keyport 8, South Amboy 10, Red Bank 11, Long Branch 12, Asbury Park 13, Mt. Holly 14.

NEW YORK DAY BY DAY: Lancaster, Pa., Sept. 27, West Chester 28, Chester 29, Norwalk, Conn., 30, Danbury Oct. 1.

NEWTON BEERS: Cincinnati, O., Sept. 26-Oct. 1.

NAT C. GOODWIN: Terre Haute, Ind., Sept. 27, Decatur, Ill., 28, Bloomington 29, Canton 30, Springfield Oct. 1, St. Louis, Mo., 3-8, Nashville, Tenn., 10-12, Memphis 13-15.

NELLIE MCHENRY: West Superior, Wis., Sept. 30, Duluth, Minn., Oct. 1, St. Paul 3-8, Minneapolis 9-15.

N. S. WOOD: Newark, N. J., Sept. 26-Oct. 1, New York city 3-8.

NIOBE: Omaha, Neb., Sept. 27, 28.

OLD JED PROUTY: Pittsburg, Pa., Sept. 26-Oct. 1, Chicago, Ill., 2-8, Columbus, O., 9-12, Indianapolis, Ind., 12-15.

OUR IRISH VISITORS: Columbus, O., Sept. 26-29, Louisville, Ky., 30-Oct. 1, St. Louis, Mo., 3-8.

OLE OLSON (Eastern): Buffalo, N. Y., Sept. 26-Oct. 1, Warren, Pa., 3, Newcastle 4.

OLE OLSON (Western): Allezan, Wis., Sept. 27, Manitowoc 28, Sheboygan 29, Niles, Mich., 30.

OLIVER BYRON: Kingston, N. Y., Sept. 27, Poughkeepsie 28, Yonkers 29, Portchester 30, So. Norwalk, Conn., Oct. 1, Danbury 3-8, Waterbury 10, Hartford 11, Holyoke, Mass., 12, Fall River 13, Newport, R. I., 14.

O'DOWD'S NEIGHBORS: Brooklyn, N. Y., Sept. 26-Oct. 1, Hartford, Conn., 3, 4, Yonkers, N. Y., 5, Poughkeepsie 6, Newburg 7, Peekskill 8, Troy 10, 11, Cohoes 12, Waterbury, Conn., 13, Middletown 14.

OLD HOMESTEAD: Louisville, Ky., Sept. 25-Oct. 1, St. Louis, Mo., 2-15, Cincinnati, O., 17-22.

ONE OF THE BRAVEST: Chicago, Ill., Sept. 25-Oct. 1, Detroit, Mich., 3-8.

OLD, OLD STORY: Chicago, Ill., Sept. 26-Oct. 8.

PAY TRAIN: Cincinnati, O., Sept. 26-Oct. 1, Toledo 3-7, Grand Rapids, Mich., 10-15.

PARAGON THEATRE: Council Grove, Kans., Sept. 27-Oct. 1, Holton 3-8.

POWER OF THE PRESS: Providence, R. I., Sept. 26-Oct. 1, Springfield, Mass., 3, 4, Norwich, Conn., 5, New London 6, New Haven 7, 8, Brooklyn, E. D., 10-15.

PAIR OF JACKS: St. Marys 27, Hamilton 30, Loveland Oct. 1, Louisville, Ky., 3-8.

POLICE PATROL: Philadelphia, Pa., Sept. 26-Oct. 1, New York city 3-8.

PAIR OF KIDS: Pittsburg, Pa., Sept. 26-Oct. 1, Cincinnati, O., 3-8, Grand Rapids, Mich., 10-15.

PEARL MELVILLE: Mansfield, O., Sept. 26-Oct. 1.

PLANTER'S DAUGHTER (Jean Voorhees): Bowling Green, Ky., Sept. 28, Lexington Oct. 5, 6.

PECK'S BAD BOY: Akron, O., Sept. 28, Steubenville 29, Wheeling, W. Va., 30-Oct. 1, Pittsburg, Pa., 3, 8, Washington 10, Marietta, O., 11, Circleville 12, Chillicothe 13, Washington C. H., 14, Hillsboro 15.

PAUL KAUVAR: Philadelphia, Pa., Sept. 26-Oct. 1.

PULSE OF NEW YORK: Louisville, Ky., Sept. 26-Oct. 1, Chicago, Ill., 2-22.

PETE BAKER: Indianapolis, Ind., Sept. 26-Oct. 1.

PEOPLE'S THEATRE (Houghton): Bristol, R. I., Sept. 26-Oct. 1.

PRODIGAL FATHER: Memphis, Tenn., Sept. 27, 28.

RICHARD MANSFIELD: New York city Sept. 12-Oct. 1.

REDDY THE MAIL GIRL: Millersburg, O., Sept. 29-Oct. 1, Uhrichsville 3, Cadiz 4, Toronto 5, Wellsville 6, East Liverpool 7, Salineville 8, Carrollton 10, Sherrodsville 11, Coshocton 12-14, New Lexington 15.

R. D. MACLEAN MARIE PRESCOTT: Austin, Tex., Sept. 27, 28, San Antonio 29-Oct. 1, Columbus 3, Houston 4, Galveston 5, 6, Beaumont 7, Orange 8, Baton Rouge, La., 10, 11.

RICE'S SURPRISE PARTY: Boston, Mass., Sept. 3—indefinite.

ROLAND REED: Toronto, Ont., Sept. 27, 28.

ROBERT DOWNING: Eau Claire, Wis., Sept. 27, Dubuque, Ia., 28, Rockford Ill., 29, Madison, Wis., 30, Janesville Oct. 1, Oshkosh 3, Racine 4, Elgin, Ill., 5, Ottawa 6, Kankakee 7, Englewood 8, Washington, D. C., 10-15.

ROBERT MANTELL: New York city Aug. 29-Oct. 8.

RILEY COMEDY: Kendallsville, Ind., Sept. 26-Oct. 1.

RAILROAD TICKET: Fort Wayne, Ind., Sept. 27, Springfield, O., 28, Findlay 29, Sandusky 30, Fostoria Oct. 1, Zanesville 3, Canton 4, Youngstown 5, Beaver Falls, Pa., 6, McKeesport 8.

RAMBLER FROM CLARE: New York city Sept. 26-Oct. 1.

RENTFROW'S PATHFINDERS: Coldwater, Mich., Sept. 26-Oct. 1.

REPRIEVED: Wheeling, W. Va., Sept. 29-Oct. 1, Baltimore, Md., 3-8.

ROSINA VOKES: Utica, N. Y., Sept. 29, 30, Syracuse Oct. 1, Rochester 3-5, Buffalo 6-8, Youngstown, O., 10, Akron 11, Canton 12, Cleveland 13-15.

SPIDER AND THE FLY: Brooklyn, E. D., Sept. 26-Oct. 1, Yonkers, N. Y., 3, Lancaster, Pa., 4, Williamsport 5, Lockhaven 6, Altoona 7, Johnstown 8.

SHETLAND LASS: Shelbina, Mo., Sept. 27, Paris 28, Palmyra 29-Oct. 1.

SHADOWS OF A GREAT CITY: Salem, Mass., Oct. 3, Chelsea 4, Waltham 5, Lynn 6, Lawrence 7, 8, Pawtucket, R. I., 10, Woonsocket 11, Brockton, Mass., 12, New Bedford 13, Fall River 14, 15.

SPOONER COMEDY: Chillicothe, Ia., Sept. 26-Oct. 1.

SOL SMITH RUSSELL: Spokane Falls, Wash., Sept. 27, Helena, Mont., 29, 30, St. Paul, Minn., Oct. 3-8.

SHE COULDN'T MARRY THREE (Lillian Kennedy): Johnstown, N. Y., Sept. 27, Gloversville 28, Herkimer 29, Amsterdam 30, Matteawan Oct. 1, Sing Sing 3.

SI PLUNKARD: Gladstone, Mich., Sept. 27, Escanaba 28, Marinette 29, Menominee 30.

STUART ROBSON: Brooklyn, N. Y., Sept. 19-Oct. 1.

SIBERIA: Washington, D. C., Sept. 26-Oct. 1.

STRUGGLE OF LIFE: Providence, R. I., Sept. 26-Oct. 1, New York city 10-15.

SHADOW DETECTIVE: Washington, D. C., Oct. 10-15.

STILL ALARM: St. Paul, Minn., Sept. 26-Oct. 1.

SADIE RAYMOND: Palmyra, Mo., Sept. 26-Oct. 1, Hannibal 3, Quincy, Ill., 4, Canton, Mo., 5.

SETTLED OUT OF COURT: Boston, Mass., Sept. 26-Oct. 1.

SADIE HASSON: Springfield, Ill., Sept. 27, Litchfield 28, Jacksonville 29, Champaign 30, Danville Oct. 1, Crawfordsville, Ind., 3, Frankfort 4, Kokomo 5, Logansport 6, Marion 7, Anderson 8, Chicago, Ill., 9-15.

SPIDER AND THE FLY (No. 2.): Boston, Mass., Sept. 26-Oct. 1.

SOUTH BEFORE THE WAR: Milwaukee, Wis., Sept. 26-Oct. 1.

ST. FELIX SISTERS: Pulaski, Tenn., Sept. 25-30, Athens, Ala., Oct. 1, Evansville, Ind., 2, Owensboro, Ky., 3-8, Fayetteville, Tenn., 10-15.

SADIE SCANLAN: Waco, Tex., Sept. 27, Fort Worth 28, 29, Dallas 30-Oct. 1, Greenville 3, Corsicana 4, Tyler 5, Shreveport, La., 6, Marshall, Tex., 7, Hot Springs, Ark., 8, Pine Bluff 9, Little Rock 11, 12.

SILVER KING (Haswin): New York city Sept. 26-Oct. 1, Hoboken, N. J., 3-5, Paterson 6-8, Brooklyn, E. D., 10-15.

SUPERBA: Peoria, Ill., Sept. 26-28, Streator 29, Bloomington 30-Oct. 1, Lafayette, Ind., 3, 4, Fort Wayne 5, 6, Elkhart 7, 8, Chicago, Ill., 9-16.

SOCIAL SESSION: Pontiac, Mich., Sept. 27-29, Hastings 30, Albion Oct. 1, Jackson 3, Lansing 4, Charlotte 5, Battle Creek 6, Allegan 7, Kalamazoo 8.

SINBAD: New York city—indefinite.

SIDE TRACKED: Fond du Lac, Wis., Sept. 28, Oshkosh 29, Kenosha 30, Appleton Oct. 1, Green Bay 3, Oconto 4, Kewaunee 5, New London 6.

SKIPPED BY THE LIGHT OF THE MOON: Davenport, Ia., Sept. 27, Muscatine 29, Iowa City 30, Cedar Rapids Oct. 1.

THORNAGE SHEA: No. Adams, Mass., Sept. 26-28, Pittsfield 29-Oct. 1.

THE HUSTLER: Kansas City, Mo., Sept. 25-Oct. 1.

THOMAS W. KEENE: Cincinnati, O., Sept. 26-Oct. 8, St. Louis, Mo., 10-22.

THE GREY MARE: Brooklyn, E. D., Sept. 26-Oct. 1, Lancaster, Pa., 3, Wilmington, Del., 4, Richmond, Va., 5-8, Baltimore, Md., 10-15.

TRUE S. JAMES: Hastings, Minn., Sept. 26-Oct. 1.

THE OPERATOR (Twin Stars): Milwaukee, Wis., Sept. 26-Oct. 1, St. Paul, Minn., 3-8, Sioux City, Ia., 10, Topeka, Kans., 11, Leavenworth 12.

TRIP TO CHINATOWN: New York city Nov. 9—indefinite.

THATCHER'S TUXEDO: Baltimore, Md., Sept. 26-Oct. 1, Washington, D. C., 3-8.

THE SHAMROCK: St. Louis, Mo., Sept. 26-Oct. 1, Chicago, Ill., 2-8, South Chicago 9, 10, Joliet 11, Aurora 12, Elgin 13, Rockford 14.

THE COLONEL: New Orleans, La., Sept. 25-Oct. 1.

TEXAS STEER: Denver, Col., Sept. 26-Oct. 1, Sedalia, Mo., 3, Terre Haute, Ind., 4, Leavenworth 5, Louisville, Ky., 6-8, Indianapolis, Ind., 10-12, Dayton, O., 13, Toledo 14, 15.

TELEPHONIA: Newark, N. J., Sept. 26-Oct. 1.

THE STOWAWAY: Portland, Ore., Sept. 25-27, Albany 28, Eugene City 29, Marysville, Cal., Oct. 1, San Diego 5.

THE VOODOO: Boston, Mass., Sept. 26-Oct. 1, Lawrence 3, Haverhill 4, Manchester, N. H., 5, Lowell, Mass., 6, Salem 7, Lynn 8.

TWO OLD CRONIES (Wills, Collins and Wills): Jacksonville 27-29.

TWO SISTERS Burlington, Vt., Sept. 27, Rutland 28, Brattleboro 29, Greenfield, Mass., 30, Northampton Oct. 1, Westfield 3, Springfield 4, Worcester 5, Milford 6, New Bedford 7, Fall River 8, Brockton 10, Holyoke 11, Middletown, Conn., 12, New Haven 13-15.

TRIP TO CHINATOWN (No. 2): Boston, Mass., Sept. 19-Oct. 1.

THE VENDETTA: Dayton, O., Sept. 27, Salamanca, N. Y., 28, Lima, O., 29, Warren 30, Meadville, Pa., Oct. 1, Jamestown, N. Y., 3.

THE SCOUT: Montreal, P. Q., Sept. 26-Oct. 1.

THE ENSIGN: Portland, Ore., Sept. 26-Oct. 1.

TRIP TO THE CIRCUS: San Francisco, Cal., Oct. 3-15.

THE WORLD AGAINST HER (Agnes Wallace-Villa): Coxsackie, N. Y., Sept. 27, Haverstraw 28, Turner's Falls 29, Hoosick Falls 30, North Adams, Mass., Oct. 1, Albany, N. Y., 3-8.

THE KID: New York City Sept. 26-Oct. 1.

TONY FARRELL: Louisville, Ky., Sept. 26-Oct. 1.

THE TYROLEAN (Wyman's): Bucyrus, O., Sept. 27, Ada 28, Delphos 29, Columbia City, Ind., 30, Plymouth Oct. 1, Chicago, Ill., 2-8.

THE PLAYERS (Edward Vroom): Montreal, P. Q., Sept. 26-Oct. 1.

TEMPERANCE TOWN: Chicago, Ill., Sept. 28-Oct. 8.

TWO OLD CRONIES (Anderson's): Asheville, N. C., Sept. 27, Chattanooga, Tenn., 28, Gadsden, Ala., 29, Rome, Ga., 30, Anniston, Ala., Oct. 1, Atlanta, Ga., 3, 4, Greenville, S. C., 5, Winston, N. C., 6, Durham 7, Raleigh 8, Wilmington 11, Charleston, S. C., 12, Columbia 14.

THE DAZZLER: Indianapolis, Ind., Sept. 26-28, Nashville, Tenn., 27-Oct. 1, Memphis 3-5, Vicksburg, Miss., 6, Jackson, 7, Meridian 8, New Orleans, La., 9-15.

UNDERGROUND: Chicago, Ill., Sept. 25-Oct. 1, Philadelphia, Pa., 3-8.

UNCLE TOM'S CABIN (Stetson's): Gananoque, Ont., Sept. 27, Smith's Falls 28, Ottawa 30-Oct. 1.

ULLIE AKERSTROM: St. Louis, Mo., Sept. 26-Oct. 1, Jacksonville, Ill., 3, Springfield 4, Bloomington 5, Streator 6, Joliet 7, Racine, Wis., 8, Milwaukee 9-15.

UNDER THE LION'S PAW: Hazleton, Pa., Sept. 27, Shenandoah 29, Pottsville 30, Reading Oct. 1.

WHITE SLAVE: Baltimore, Md., Sept. 26-Oct. 1, Washington, D. C., 3-8.

WHITE SQUADRON: Philadelphia, Pa., Sept. 26-Oct. 1.

WARDE-JAMES: Richmond, Va., Sept. 27, 28, Petersburg 29, Norfolk 30, Oct. 1.

WOVEN WEB: So. Vernon, Vt., Sept. 27, Deerfield, Mass., 28, No. Adams 29, Mechanicsville, N. Y., 30.

WARNER COMEDY: Albert Lea, Minn., Sept. 26-Oct. 1.

WESTON BROTHERS: Montgomery, Ala., Sept. 27, 28, Eufaula 29, Troy 30.

W. P. BURT: Nelson, Neb., Sept. 26-Oct. 1.

WAITE COMEDY: Canton, O., Sept. 26-Oct. 1, Salem 3-8, Meadville, Pa., 10-15.

WIDOW MURPHY'S GOAT: Minersville, Pa., Sept. 27, Tamaqua 28, Plymouth 29, Luzerne 30, Honesdale Oct. 1.

WIDE, WIDE WORLD: New York city Oct. 3-8.

WAIFS OF NEW YORK: Joliet, Ill., Sept. 27, Bloomington 28, Springfield 29, Decatur 30, Alton Oct. 1.

WORLD (J. Z. Little): Brookville, Pa., Sept. 27, Punxsutawney 29, Altoona Oct. 1, Huntington 3, York 5, 6, Baltimore, Md., 10-15.

WADE-LEBOYLE: Breckinridge, Minn., Sept. 26-28, Graceville 29-Oct. 1, Wahpeton 3-5.

VOS VONSON: San Francisco, Cal., Sept. 26-Oct. 8.

OPERA AND CONCERT.

ADORN OPERA: Denver, Col., June 6—indefinite.

AMERICAN BAND (Reeves'): Portland, Ore., Sept. 20-Oct. 22.

ANNIE PIXLEY OPERA: Boston, Mass., Oct. 3-15.

BAKER OPERA: Worcester, Mass., Sept. 26-Oct. 1, Waterbury, Conn., 3-8.

BLEED BOOSE CONCERT: Constantine, Mich., Oct. 1, White Pigeon 3, Kronson 4, Quincy 5, Burr Oak 6, Coldwater 7, Sturgis 8, Elkhart, Ind., 10, Mishawaka 11, New Carlisle 12.

BIJOU OPERA: Louisville, Ky., May 12—indefinite.

CALHOUN OPERA: Minneapolis, Minn., Aug. 22-Oct. 1.

CORINNE OPERA BURLESQUE: Philadelphia, Pa., Sept. 26-Oct. 1.

DE WOLF HOPPER OPERA: New York city Aug. 15—indefinite.

DIGBY BELL OPERA: Wilkesbarre, Pa., Sept. 27, Scranton 28, Reading 29, Lancaster 30, Philadelphia Oct. 3-15.

DUFF OPERA: St. Paul, Minn., Sept. 27, 28, Minneapolis 29-Oct. 1.

HENRY E. DIXEY OPERA: New York city July 18-Oct. 1.

HENRY MAPLESON OPERA: Boston, Mass., Oct. 17-29.

JOHN THOMAS OPERA: Rochester, N. H., Sept. 27, Sanford, Me., 28, Kennebunk 29, Fitchburg, Mass., 30, Peterborough, N. H., Oct. 1.

KATHARINE GERMAINE OPERA: Cincinnati, O., Sept. 26-Oct. 1.

LARRY THE LORD: New York city Sept. 26-Oct. 1.

MARIE GURNEY OPERA: Paterson, N. J., Sept. 26-Oct. 1.

MCCOLLIN OPERA: Lexington, Ky., Sept. 30-Oct. 1, Winchester 3, Mt. Sterling 4, Huntington, W. Va., 5, Charleston 6, Staunton, Va., 7, Charlottesville 8, Richmond 10-13, Norfolk 14, 15.

NEW MARINE BAND (Sousa's): Trenton, N. J., Sept. 27, Harrisburg, Pa., 28, Williamsport 29, Elmira, N. Y., 30, Ithaca Oct. 1, Toronto, Ont., 3, Detroit, Mich., 4.

NEW AMERICAN OPERA (Hinrich's): Philadelphia, Pa., May 2—indefinite.

OVIDE MUSIN CONCERT: San Francisco, Cal., Oct. 3-8, Brooklyn, N. Y., Oct. 24.

PAULINE HALL OPERA: New York city Sept. 19—indefinite.

SINBAD: New York city June 30—indefinite.

SHIP AHOY: Memphis, Tenn., Sept. 29-Oct. 1.

TAR AND TARTAR: Philadelphia, Pa., Sept. 19-Oct. 1, Pittsburg 3-8, Wheeling, W. Va., 10, Altoona, Pa., 11, Harrisburg 12, Lancaster 13, Trenton, N. J., 14, 15.

THE ISLE OF CHAMPAGNE: Pittsburg, Pa., Sept. 26-Oct. 1, Washington, D. C., 3-8, Baltimore, Md., 10-15.

WOLHUB OPERA: Toledo, O., Sept. 26-Oct. 1, Indianapolis Ind., 3-8, Lexington, Ky., 10-15.

VARIETY AND BURLESQUE.

BOHANNAN SPECIALTY: Marysville, Mo., Sept. 27, 28, Quitman 29, Mound City 30.

CITY CLUB BURLESQUE: Chicago, Ill., Sept. 26-Oct. 8, Milwaukee, Wis., 10-16.

CITY SPORTS BURLESQUE: Providence, R. I., Sept. 26-Oct. 1, Taunton, Mass., 3, Franklin 4, Woonsocket, R. I., 5, Worcester, Mass., 6-8, Phoenixville, Pa., 10, Reading 11, 12, Wilmington, Del., 13-15.

ENGLISH GAIETY GIRLS (Flynn): Brooklyn, E. D., Sept. 26-Oct. 1.

EARLY BIRDS: Albany, N. Y., Sept. 26-Oct. 1.

FRENCH FOLLY BURLESQUE: Newark, N. J., Sept. 26-Oct. 1.

FIELD AND HANSON VAUDEVILLE: Worcester, Mass., Sept. 27, 28, New Haven, Conn., 29-Oct. 1.

GUS HILL'S STARS: Cincinnati, O., Sept. 26-Oct. 1, Louisville, Ky., 3-8, Indianapolis, Ind., 10-15.

GUS HILL NOVELTIES: Philadelphia, Pa., Sept. 26-Oct. 1, Baltimore, Md., 3-8, Pittsburg, Pa., 10-15.

HYDE'S SPECIALTY: New York city Sept. 26-Oct. 8.

LESTER AND WILLIAMS BURLESQUE: Philadelphia, Pa., Sept. 19-Oct. 1.

LILLIAN EARLE: Hoosick Falls, N. Y., Sept. 27, 28, Worcester, Mass., 29-Oct. 1.

MAY RUSSELL BURLESQUE: Louisville, Ky., Sept. 26-Oct. 1.

MABEL SNOW FOLLY BURLESQUE: Ellendale, No. Dak., Sept. 27, Aberdeen, So. Dak., 28, Millbank 29, Appleton, Minn., 30, Brookings Oct. 1.

MAY HOWARD BURLESQUE: Philadelphia, Pa., Sept. 26-Oct. 1.

NIGHT LARKS: Oberlin, O., Sept. 27, Norwalk 28, 29, Monroeville 30, Bellevue Oct. 1.

NIGHT OWLS BURLESQUE: Cincinnati, Sept. 26-Oct. 1, Indianapolis, Ind., 3-8.

PARISIAN FOLLY BURLESQUE: Baltimore, Md., Sept. 26-Oct. 1.

ROSE HILL: Cleveland, O., Sept. 26-Oct. 1.

RENTZ-SANTLEY BURLESQUE: Brooklyn, N. Y., Sept. 26-Oct. 1, Philadelphia, Pa., 3-15.

REILLY AND WOODS: New York city Sept. 19-Oct. 1.

TONY PASTOR: Pittsburg, Pa., Sept. 26-Oct. 1, Philadelphia 3-8, Harlem, N. Y., 10-15.

WEBER AND FIELDS' SPECIALTY: New York city Sept. 26-Oct. 1.

MINSTRELS.

AL. G. FIELD: Connellsville, Pa., Sept. 28, Uniontown 29, Washington 30, McKeesport Oct. 1, Cumberland, Md., 3, Harrisburg, Pa., 4, Hagerstown, Md., 5.

BARLOW BROTHERS: Seymour, Ind., Sept. 27, Vincennes 28, Crawfordsville 29, Terre Haute Oct. 1.

C. W. VEELAND: Dunville, N. Y., Sept. 27, Bath 28, 29, Cortland 30, Oneonta Oct. 1, Binghamton 3, Port Jervis 4, Albany 5, Kingston 6, Springfield, Mass., 7.

CHAS. E. SCHILLING'S: Hannibal, Mo., Sept. 27, Keokuk, Ia., 28, Burlington 29.

GORMANS: New Orleans, La., Sept. 25-Oct. 1, Galveston, Tex., 3-4, Houston 5, Austin 6, San Antonio 7, 8.

GORTON'S MINSTRELS: Butler, Mo., Sept. 27, Rich Hill 28, Nevada 29, Webb City 30, Joplin Oct. 1, Galena, Kans., 3, Weir City 4, Pittsburg 5, Parsons 6, Fort Scott 7, Springfield, Mo., 8.

HAVERLY'S MINSTRELS: Fort Wayne, Ind., Sept. 29, LEW DOCKSTADER: Des Moines, Ia., Sept. 27.

PRIMROSE AND WEST: New York city Sept. 26-Oct. 1, Brooklyn, N. Y., 3-8.

CIRCUSES.

BARNUM AND BAILEY: Kansas City, Mo., Sept. 27, Leavenworth, Kans., 28, Lexington, Mo., 29, Marshall 30, Moberly Oct. 1, Sedalia 3.

FOREPAUGH: Newark, N. J., Sept. 27, New Brunswick 28, Canton 29, Bridgeton 30, Trenton Oct. 1.

JOHN ROBINSON: Los Angeles, Cal., Sept. 29, Ontario 30.

L. W. WASHBURNE: Listowell, Ont., Sept. 27, Walkerton 28, Wingham 29, Kincardine 30, Goderich Oct. 1.

LA PEARL: Oakland, Ill., Sept. 27, Paris 28, Terre Haute, Ind., 29, 30, Marshall, Ill., Oct. 1.

LONGSTAFF: Fountaintown, Ind., Sept. 27, Charlotteville 28, Willow Branch 29, Kennard 30.

MCMAHON'S: Winnipeg, Man., Sept. 27, 28.

WALTER L. MAIN: Arapahoe, Neb., Sept. 27, Alma 28, Superior 29, Washington, Kans., 30, Concordia Oct. 1.

MISCELLANEOUS.

BARTHOLOMEW'S EQUINES: Allentown, Pa., Sept. 26-28, Hazleton 29-Oct. 1, Shenandoah 2-5, Danville 6-8, Williamsport 10-15.

DR. CARVER WILD WEST: Toronto, Ont., Sept. 26-Oct. 1, Boston, Mass., 3-15.

H. L. MOUNTFORD: Ogdensburg, N. Y., Sept. 26-Oct. 1.

CELLAR (Magician): Bridgeton, N. J., Sept. 27, Wilmington, Del., 28, West Chester, Pa., 29, Reading 30, Philadelphia Oct. 1—indefinite.

PROFESSOR HERRMANN: New York city Sept. 27—indefinite.

OPEN TIME.

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ATLANTIC, IOWA: Opera House, Oct. 10-15, 24-29, Nov. 28-Dec. 3, 5-10.

ABERDEEN, MISS.: Temple Opera House, Nov. 2-10, 12-17, 20-31.

CAMDEN, S. C.: Camden Opera House, Nov. 2-8, 10-30, Dec. 2-22, Jan. 2-20, 22-31.

CANAL DOVER, OHIO: Big 4 Opera House, Nov. 4, 5, Dec. 27-31, Jan. 4-14.

CINCINNATI, OHIO: Pike's Opera House Oct. 3-22, Nov. 7-12, Jan. 23-28.

CLINTON, ILL.: New Fair Opera House, Oct. 2-15, 23-29, Nov. 2-26, Dec. 4-27.

COLUMBUS, KANS.: Columbus Opera House, Oct. 1-20, 27-29, Nov. 7-16, 21-26, Dec. 5-22, 25-31.

DENNISON, OHIO: Kipp's Opera House, Oct. 1-22.

FAYETTEVILLE, N. C.: Fayetteville Opera House, Fair Dates, Nov. 25-29.

GOUVERNEUR, N. Y.: Union Hall, Oct. 1, 3, 5-31, Nov. 1-10, 12-23, 25-30, Dec. 5-31.

KEARNEY, NEB.: Kearney Opera House, Oct. 17-22, Nov. 28-30, Dec. 5-24.

KITTANNING, PA.: Grand Opera House, Oct. 3-10.

LUZERNE, PA.: Houghton's Opera House, Holiday dates open.

MEXICO, MO.: Grand Opera House, Oct. 10-22 (State Racing Meeting).

OWENSBORO, KY.: New Temple Theatre, Oct. 29-31, Nov. 4, 5, 25-26, Dec. 19-22.

PHOENIX, ARIZ.: Devereaux Opera House, Oct. 1-13, 16-31, Nov. 1-31, Dec. 2-31.

SHAMOKIN, PA.: G. A. R. Opera House, Oct. 31, Nov. 1-12.

TYRONE, PA.: Academy of Music, Oct. 1-12, 14-18, 20-31, Nov. 1-12, 21-25, 28-30, Dec. 3, 6-10, 15, 16, 19-28.

URBANA, OHIO: City Opera House, Oct. 21-22, Nov. 4, 5-7.

VINTON, IOWA: Watson's Opera House, Oct. 4, Nov., Dec.

WINCHESTER, KY.: Winchester Opera House, Oct. 17-31, Nov. 1-21, Dec. 8-31, Jan. 1-14.

YORK, PA.: York Opera House, Oct. 10-15, 20-22, 28, 29, Nov. 7-12, 14, 26, 17, 28-30.

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